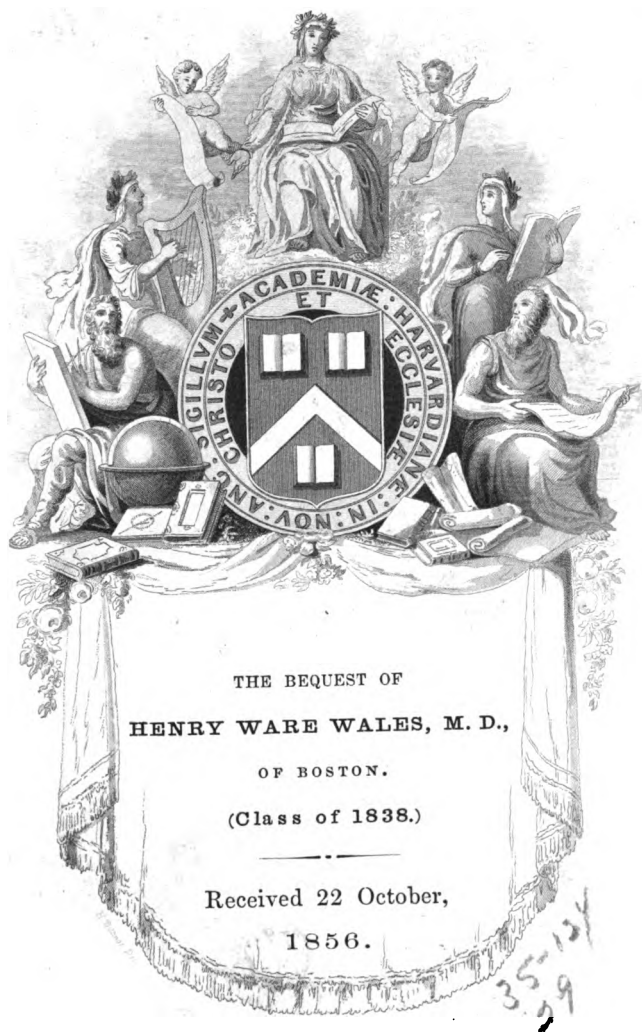

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GREEK AND ROMAN METRES.

GREEK AND ROMAN METRES.

THE METRES
OF THE
GREEKS AND ROMANS.

A MANUAL
FOR SCHOOLS AND PRIVATE STUDY.

TRANSLATED FROM THE GERMAN OF

EDWARD MUNK.

BY
CHARLES BECK AND C. C. FELTON,
PROFESSORS IN HARVARD UNIVERSITY.

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PREFACE.

THE Translators of the following work have long felt the necessity of a treatise on the Greek and Roman Metres, as a general book of reference, to accompany the text books used in colleges in teaching the ancient languages. No manual suited to supply the deficiency has appeared in English. The great work of Hermann has been abridged and translated by Seager; but the distinguished German is so much attached to certain philosophical views of Kant, on which his theory of metre is founded, that great as are the merits of the *Elementa* in a scientific point of view, it is not found to answer very well the purpose of a practical manual. The treatise of Dr. Munk has been most favorably received wherever it is known; his theory of metre is essentially the same as that which Böckh unfolded in his essay "de Metris Pindari," which, says the author of the present work, "recommends itself not only by the historical grounds on which it is constructed, but also by its truth and intelligibleness."

The work of Dr. Munk, here presented in English, it is believed, will be found to contain a very accurate and thorough account of the metrical systems of the Greeks and Romans; and as complete an elucidation of all the details of those systems, as can now be given. The introduction condenses into a few pages the facts in the historical development of the ancient metres which are elsewhere scattered over many volumes. The theory of metre is not dwelt upon at too great length, but is handled with a due regard to the amount of

knowledge actually existing. The impossibility of establishing the precise mode in which the ancients applied their metrical principles, in several cases, such, for example, as the method by which the Greeks reconciled the metrical with the rhetorical accent, in reading or delivering verse, is duly acknowledged. The subject, it is believed, is laid out and discussed with scientific precision; the divisions are clear and obvious, and the proportions just. Every point is sufficiently illustrated by examples, taken mostly from the purest Greek and Latin writers. The translators have had a difficulty in determining the proper technical terms in some instances; the subject has been so imperfectly handled in English, that the metrical nomenclature was not fully adequate to the exigencies of the case. Very few new terms, however, have been coined, and those the classical reader will at once comprehend from their etymology.

The references of the author to the Greek and Latin poets, have been retained. In the citations from the Greek dramatists, Dindorf's *Poetae Scenici Graeci* (Lips. 1830) has been used by him; in those from Pindar, Disson's edition (Goth. et Erf. 1830).

For the convenience of reference, an Index has been added by the translators.

Cambridge, Mass., August, 1844.

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INTRODUCTION.

DEFINITION, DIVISION, UTILITY, HISTORY AND LITERATURE OF THE METRICAL SCIENCE.

EVERY work of art contains a *subject* and a *form*. The idea constitutes the subject; the form is the manner in which the idea is revealed to the senses.

The *material* is the substance perceptible by the senses by means of which the artist embodies the idea. A material is to be apprehended with reference either to *space* or to *time*. That which receives a form in space is called *figure*; that which receives it in time is called *rhythm*.

Although a material as such has by nature a form, yet this form is in most cases of no use for the purpose of the artist, and has, therefore, to be modified by him according to his purpose. He converts the *natural* into an *artistic* form. The chief quality of every work of art being *beauty*, the artistic figure as well as the artistic rhythm must be *beautiful*. In this case we say the artistic figure has *symmetry*, and the artistic rhythm has *eurhythmy*.

The transformation of the rough material, therefore, into an artistic form takes place according to certain general and necessary laws, all of which must be derived from the idea of beauty.

In a poetical work of art the *substance* is the *poetical idea*, but the *form* in which the poetical idea is embodied, the *particular kind of poetic composition*. The *material* is the *language*, and its *form* the *rhythm*, because the perception of language falls in time. The *rhythm adapted according to art* to the words, is called *metre*. The *metrical science* therefore, is the doctrine of *artistic rhythm* and of its *application to poetry*.

The metrical science accordingly consists of *two parts*, a *general* which treats of the idea and laws of rhythm, and a

particular which contains the application which the Greeks and Romans, with whose metrical art we have here to do, made of these laws.

The study of the metrical art of the ancients has a two-fold value. 1. An *aesthetic* both for the *poet* who is to derive from the contemplation of the finished form of classical poems the same benefit that the plastic artist derives from the contemplation of ancient works of art, and for the *reader* of Greek and Roman poets who wishes to understand and judge them correctly with reference also to metrical form. This study has, 2, an *historical* value to the *antiquarian*, since the metrical art as a production of antiquity bears on itself the peculiar stamp of its origin. To this is to be added, that a knowledge of the metres is of essential service to the *critic*, in settling the text of ancient poets.

Rhythm as a part of music was first treated scientifically by the Pythagoreans. We possess single notices only and fragments of their doctrine in the writings of *Plato* and *Aristotle*. Most important are the fragments of the *Elements of Harmony and Rhythm* by *Aristoxenus* the Tarentine, (in Meibom. antiquae musicae auctores VII. Tom. I, and in Aristidis Orat. adv. Leptin. ed. Jac. Morellius Venet. 1785). Various information is found also in Meibom's *Antiquae musicae auctores septem*, Amstel. 1652. 2 Tomi 4; in *Aristides Quintilianus* de musica (Meibom. a. m. auct. Tom. II.) in *Cicero* (Orat. c. 50 sqq.), in *Quintilian* (Instit. orat. IX. 4), in *Dionysius of Halicarnassus* (de compositione verborum), in *Plutarch* (de musica), in *Augustinus* (de musica), *Martianus Capella*, and others.

It was not until the Alexandrine age that the metrical science seems to have been treated of separately from music. The grammarians confined themselves generally to a careful observance of the poetical usage. *Aristophanes of Byzantium*, who was the first to divide the lyric poets into *κῶλα* and introduce broken lines, *Apollonius ὁ εἰδογράφος*, and others deserve credit for their metrical labors. The metrical manual of *Hephaestion* (*Ἡφαιστίωνος ἐγχειρίδιον περὶ μέτρων καὶ ποιημάτων* ed. I. C. de Pauw Traj. ad Rhen. 1726, 4; ed. Thom. Gaisford Oxon. 1810, 8; Lips. 1832, 8.), *Longinus's* Prolegomena to the manual of *Hephaestion* (Hephaest. ed. Gaisford, p. 137, ed. Lips. p. 140), and *Draco's* work on metres (*Draconis Stratoniceis de metris poet. et I. Tzetzæ Exeg.* in Homer. Iliad. pr. ed. God. Hermann Lips. 1812, 8), belong

to a later age. The metrical writings of *Manuel Moschopulus* (Opuscula grammat. Moschopuli ed. F. N. Titze Prag. 1822, 8), of *Tricha, Elias Charax* and *Herodianus* (Appendix ad Dracon. Strat. libr. de metr. : compl. Trichae, Eliae Mon. et Herodiani tract. de metris graece ex codd. Mscr. ed. Fr. de Furia Lips. 1814, 8), are unimportant. Finally the *metrical Scholiasts* are to be mentioned, and among them especially *Demetrius Triclinius*.

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INTRODUCTION.

DEFINITION, DIVISION, UTILITY, HISTORY AND LITERATURE OF THE METRICAL SCIENCE.

EVERY work of art contains a *subject* and a *form*. The idea constitutes the subject; the form is the manner in which the idea is revealed to the senses.

The *material* is the substance perceptible by the senses by means of which the artist embodies the idea. A material is to be apprehended with reference either to *space* or to *time*. That which receives a form in space is called *figure*; that which receives it in time is called *rhythm*.

Although a material as such has by nature a form, yet this form is in most cases of no use for the purpose of the artist, and has, therefore, to be modified by him according to his purpose. He converts the *natural* into an *artistic* form. The chief quality of every work of art being *beauty*, the artistic figure as well as the artistic rhythm must be *beautiful*. In this case we say the artistic figure has *symmetry*, and the artistic rhythm has *eurhythm*.

The transformation of the rough material, therefore, into an artistic form takes place according to certain general and necessary laws, all of which must be derived from the idea of beauty.

In a poetical work of art the *substance* is the *poetical idea*, but the *form* in which the poetical idea is embodied, the *particular kind of poetic composition*. The *material* is the *language*, and its *form* the *rhythm*, because the perception of language falls in time. The *rhythm adapted according to art* to the words, is called *metre*. The *metrical science* therefore, is the doctrine of *artistic rhythm* and of its *application to poetry*.

The metrical science accordingly consists of *two parts*, a *general* which treats of the idea and laws of rhythm, and a

particular which contains the application which the Greeks and Romans, with whose metrical art we have here to do, made of these laws.

The study of the metrical art of the ancients has a two-fold value. 1. An *aesthetic* both for the *poet* who is to derive from the contemplation of the finished form of classical poems the same benefit that the plastic artist derives from the contemplation of ancient works of art, and for the *reader* of Greek and Roman poets who wishes to understand and judge them correctly with reference also to metrical form. This study has, 2, an *historical* value to the *antiquarian*, since the metrical art as a production of antiquity bears on itself the peculiar stamp of its origin. To this is to be added, that a knowledge of the metres is of essential service to the *critic*, in settling the text of ancient poets.

Rhythm as a part of music was first treated scientifically by the Pythagoreans. We possess single notices only and fragments of their doctrine in the writings of *Plato* and *Aristotle*. Most important are the fragments of the *Elements of Harmony and Rhythm* by *Aristoxenus* the Tarentine, (in Meibom. antiquae musicae auctores VII. Tom. I, and in *Aristidis Orat. adv. Leptin.* ed. Jac. Morellius Venet. 1785). Various information is found also in Meibom's *Antiquae musicae auctores septem*, Amstel. 1652. 2 Tomi 4; in *Aristides Quintilianus* de musica (Meibom. a. m. auct. Tom. II.) in *Cicero* (Orat. c. 50 sqq.), in *Quintilian* (Instit. orat. IX. 4), in *Dionysius of Halicarnassus* (de compositione verborum), in *Plutarch* (de musica), in *Augustinus* (de musica), *Martianus Capella*, and others.

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ence, Leips. 1799; *Elementa doctrinae metricae*, Lips. 1816; *Epitome doctrinae metricae*, Lips. 1818. Numerous observations are scattered in his editions of Greek and Roman poets, and in his other philological writings. Concerning the theory of Hermann compare *Apel's Metrik*, part I. § 44—52, C. Freese, de *Hermanni metrica ratione*, Hal. 1829). *J. H. Voss*, in his work: *Zeitmessung der deutschen Sprache*, Metrical system of the German language, Koenigsb. 1802, advanced a different theory. He reduces the doctrine of rhythm to the doctrine of time in modern music. *Aug. Apel* in his *Metrik*, Leipz. 1814, 2 vol. 8, and *Aug. Boeckh*, in his dissertation: On the metres of Pindar, Berl. 1809, adopted the theory of Voss. The latter however, formed afterwards a theory of his own, founded upon the ancient musicians and philosophers, in his dissertation: *de metris Pindari* in Tom. I. Pars II. of his edition of Pindar: *Pindari opera quae supersunt recens.* A. Boeckhius, Lips. 1811—1822, 2 Vol. in 3 Part.

Besides these many others have written partly on rhythmical and metrical science in general, as *Cleaver*: *de rhythmo Graecorum*, Oxon. 1789, *L. I. Doering*: *Entwurf der reinen Rhythmik*, Plan of a pure rhythmical science, Meissen, 1807, *G. F. Mueller*: *Ueber den Rhythmus*, on rhythm, Coeln, 1810, *W. Lange*, *Fundamental-Metrik*, *Fundamental Metrical Science*, 1819, 8, *K. Besseldt*: *Beitraege zur Prosodie und Metrik der deutschen und griechischen Sprache*, Contributions to the prosody and metrical science of the German and Greek languages, Halle, 1813, *F. A. Gotthold*: *Anfangsgruende der griechischen, roemischen und deutschen Verskunst*, Elements of the metrical art of the Greek, Latin, and German languages, Koenigsb. 1820;—partly on single branches of the science, as *A. Seidler*: *de versibus dochmiacis tragicorum Graec.* Lips. 1811, 1812, 2 tom., *Karl Lachmann*: *de choricis systematis tragicorum Graec.* libr. IV. Berol. 1819, *Franz Spitzner*: *de versu Graecorum heroico.* *Accedit dissertatio de media syllaba pentametri Graeci elegiaci auct.* *Fr. Traug. Friedmann*, Lips. 1816, 8, *C. Burney*: *Tentamen de metris ab Aeschilo in choricis cantibus adhibitis*, Cantabr. 1810, 8.

Besides the above named works, much is to be found partly in separate dissertations, partly in the different editions of Greek and Roman poets. A collection of the most common rhythms and metres is contained in *E. Munk's* Tabular view

to a later age. The metrical writings of *Manuel Moschopulus* (*Opuscula grammat.* Moschopuli ed. F. N. Titzze Prag. 1822, 8), of *Tricha*, *Elias Charax* and *Herodianus* (Appendix ad Dracon. Strat. libr. de metr. : compl. Trichae, Eliae Mon. et Herodiani tract. de metris graece ex codd. Mscr. ed. Fr. de Furia Lips. 1814, 8), are unimportant. Finally the *metrical Scholiasts* are to be mentioned, and among them especially *Demetrius Triclinius*.

Among the Romans, also, the grammarians occupied themselves much with metrical science. We still possess a poem of *Terentius Maurus* on prosody and metre (in Putsch Grammat. vett. Lat. p. 2383 sqq. ; Terent. Mauri de litteris, syllabis, pedibus et metris ex recensione et cum notis Laur. Santenii absolvit D. I. v. Lennep, Traj. ad Rhen. 1825, 4). Besides him are to be mentioned *Servius Maurus Honoratus* (*Centimetrum* in Putsch, p. 1815 sqq. ed. L. v. Santen Lugd. Bat. 1788, 8; ed. F. N. Klein, Confl. 1824, 4), *Flavius Malilius Theodorus* (de metris, emend. I. F. Heusinger, Guelferb. 1755, 4, auct. Lugd. Bat. 1766, 8), *Marius Plotius* (de metris liber in Putsch, p. 2623, sqq.), *Atilius Fortunatianus* (de metris Horatianis in Putsch, p. 2671, sqq.), *Maximus Victorinus* (libelli tres de re grammatica, de carmine heroico et de ratione metrorum in Lindem. Corp. Grammat. Lat. p. 267, sqq.), *Marius Victorinus* (in Putsch, p. 245, sqq.), *Diomedes* (in Putsch, p. 270, sqq.) and others.

Richard Bentley was the first of modern philologists to make investigations of his own concerning the metrical art of the ancients, particularly in his *Schediasma de metris Terentianis* (*Terentii Comoedia* rec. R. Bentley, 1726, 4, Lips. 1791, 8, likewise in *Plauti Rudens* ed. Fr. Vol. Reiz, Lips. 1789, 8), and applied them with great success in criticism. *Fr. Wolff. Reiz* followed him as regards the metres of the Romans. The labors of *Benjamin Heath*, *Rich. Brunch* and particularly *Rich. Porson* (especially in the preface to his second edition of his *Hecuba* of Euripides, Lond. 1797, Lips. 1824, 8), concerning the metres of the Greek tragedians, are meritorious. *Corn. de Pauw* and *Thom. Gaisford*, also, in their editions of *Hephaestion*, have done something for metrical science.

Gottfried Hermann was the first to bring forward a scientific theory of metres, founded upon Kant's doctrine of the Categories (*de metris Graecorum et Romanorum poetarum*, Lips. 1796; *Handbuch der Metrik*, *Manual of metrical sci-*

ence, Leips. 1799; *Elementa doctrinae metricae*, Lips. 1816; *Epitome doctrinae metricae*, Lips. 1818. Numerous observations are scattered in his editions of Greek and Roman poets, and in his other philological writings. Concerning the theory of Hermann compare *Apel's Metrik*, part I. § 44—52, C. Freese, de *Hermanni metrica ratione*, Hal. 1829). *J. H. Voss*, in his work: *Zeitmessung der deutschen Sprache*, Metrical system of the German language, Koenigsb. 1802, advanced a different theory. He reduces the doctrine of rhythm to the doctrine of time in modern music. *Aug. Apel* in his *Metrik*, Leipz. 1814, 2 vol. 8, and *Aug. Boeckh*, in his dissertation: *On the metres of Pindar*, Berl. 1809, adopted the theory of Voss. The latter however, formed afterwards a theory of his own, founded upon the ancient musicians and philosophers, in his dissertation: *de metris Pindari* in Tom. I. Pars II. of his edition of *Pindar: Pindari opera quae supersunt recens: A. Boeckhius*, Lips. 1811—1822, 2 Vol. in 3 Part.

Besides these many others have written partly on rhythmical and metrical science in general, as *Cleaver: de rhythm Graecorum*, Oxon. 1789, *L. I. Doering: Entwurf der reinen Rhythmik*, Plan of a pure rhythmical science, Meissen, 1807, *G. F. Mueller: Ueber den Rhythmus*, on rhythm, Coeln, 1810, *W. Lange, Fundamental-Metrik*, Fundamental Metrical Science, 1819, 8, *K. Besseldt: Beitræge zur Prosodie und Metrik der deutschen und griechischen Sprache*, Contributions to the prosody and metrical science of the German and Greek languages, Halle, 1813, *F. A. Gotthold: Anfangsgruende der griechischen, roemischen und deutschen Verskunst*, Elements of the metrical art of the Greek, Latin, and German languages, Koenigsb. 1820;—partly on single branches of the science, as *A. Seidler: de versibus dochmiacis tragicorum Graec.* Lips. 1811, 1812, 2 tom., *Karl Lachmann: de choricis systematis tragicorum Graec. libr. IV.* Berol. 1819, *Franz Spitzner: de versu Graecorum heroico.* Accedit dissertatio de media syllaba pentametri Graeci elegiaci auct. *Fr. Traug. Friedmann*, Lips. 1816, 8, *C. Burney: Tentamen de metris ab Aeschylo in choricis cantibus adhibitis*, Cantabr. 1810, 8.

Besides the above named works, much is to be found partly in separate dissertations, partly in the different editions of Greek and Roman poets. A collection of the most common rhythms and metres is contained in *E. Munk's* Tabular view

of the Metres of the Greeks and Romans, Glogau and Lissa, 1828. *F. Lindemann*: Uebungsbuch zur Fertigung griechischer Verse, Book of exercises for making Greek verses, Dresd. 1825, and *F. T. Friedmann*: Anleitung zur Kenntniss und Verfertigung lateinischer Verse, Guide to the knowledge and making of Latin verses, 3d ed. Braunsch. 1832, are deserving of recommendation for writing Greek and Latin verses.

PART I.

THE DOCTRINE OF RHYTHM.

CHAPTER I.

Definition of Rhythm.—Arsis.—Thesis.

RHYTHM, (numerus) as the artistic form of the material considered with respect to time, is perceptible either in the movement of the body in the dance, or in musical tone in music, or in the articulate sound of speech in poetry. It presents itself to us in a succession of small portions or divisions of time, which must be so constituted that they may be apprehended by the ear. If they follow too rapidly, they run together, and the sense cannot adequately distinguish them from each other; if they follow too slowly, they escape the perception, because a division of time, the beginning and end of which we cannot seize, is the same as infinite to the hearing.

Time, and portions of it appreciable by the senses, are conditions of every Rhythm, even that of nature, as we hear it, for example, in the rolling of the thunder, or the murmuring of the brook, or the whispering of the leaves. The rhythm of art must manifest itself as a whole as the definite form of a definite substance; not only its parts must be limited but it must itself have a beginning and an end. Beginning and end, here, also, must not follow too closely upon each other, nor stand too wide apart; in the former case, the rhythm as a whole would not satisfy the ear; in the latter the hearing would not be able to grasp the rhythm as a whole. A rhythm of art, moreover, as the form of the material whereby a poetical work of art is presented to the senses, must be beautiful, that is, various in its parts, but in such a manner that this variety of the parts may be formed into a unity,—a whole. Without variety of the parts the rhythm would be monotonous, and therefore not beautiful: without unity of the parts,

it would be an aggregate of parts, each of which would be a whole by itself.

Therefore rhythm in general is a succession of portions of time perceptible to the senses; the rhythm of art, is a beautiful whole, consisting of portions of time, variously following each other, perceptible to the senses, to be apprehended by the hearing.

In order to produce a rhythm, there must exist a force which divides the uninterrupted flow of time into portions of time. This force may operate sometimes more strongly, at other times more weakly. The stronger operation of force is called the *ictus* or *beat*, and the portion of time which is produced by such an operation of force is called *arsis*; the portion of time on the other hand, which is the product of the weaker operation of force, is the *thesis*. The sign of the *arsis* is ' ; the *thesis* is not marked. By the constant interchange of *arsis* and *thesis*, variety of rhythm is produced. If *thesis* follows upon *thesis*, or *arsis* upon *arsis*, the variety of the rhythm is interrupted, and instead of *eurhythm*, *arrhythm* is produced. *Arrhythm* also the poet may frequently employ with propriety, as the musician uses discords. The succession of *arses* and *arses*, or *theses* and *theses*, is often only apparent.

A rhythm which begins with the *arsis*, and descends to the *thesis*, is called *falling* or *sinking*; that which begins with the *thesis* and ascends to the *arsis*, is called *rising*. The former is calmer and more relaxed; the latter, livelier and more forcible.

A *thesis* with which a rhythm begins is called *anacrusis* or an *upward beat*.

Arsis and *thesis* stand in a mutual relation to each other, since the one determines the other. This mutual relation renders it possible to comprehend the various parts as a whole. That is, the *arsis* must stand to the *thesis* in a definite and appreciable relation; and this relation in Greek rhythms is either *equal*, 1 : 1; or *two to one*, 2 : 1, or *one and a half to one*, $1\frac{1}{2}$: 1, 3 : 2.

The mutual relation of *arsis* and *thesis* extends not only to the simplest component parts of the rhythm but also to all combinations. Thus arises a whole system of relations, which are subordinate to each other. It is not always necessary that the relation of *arsis* and *thesis* of the simple component parts, should be similar to the relations of the combinations;

but with regard to the ascending and descending, the latter conform themselves to the former. Where this does not take place, there occurs an arrhythmia.

CHAPTER II.

Definition of Metre.—Long, Short.

THE expression of force which, by its stronger or weaker intensity, produces arsis or thesis, and separates the single portions of time from one another and thereby defines them, determines by its extension the *duration* also of the portions of time, and gives them thereby their *measure*, μέτρον, metrum. In metre, a *long* signifies that portion of time which, by that expression of force, is extended *longer* than another which is called a *short*, in the same manner as in rhythm *arsis* signifies that portion of time on which there is a *greater stress* than another which is called *thesis*.

The sign for a long is —, for a short ∨.

As we found rhythm to be a definite succession of arses and theses, so *metre is a definite succession of longs and shorts*.

Different metres may be adapted to a particular rhythm :

∨ ∨ —, — —, ∨ ∨ ∨, — ∨ ∨;

and, the reverse, different rhythms to a particular metre :

— ∨ ∨, — ∨ ∨.

The constituent parts of the metre, the long and short, stand in a relation to each other, similar to that of arsis and thesis in rhythm; the one is measured by the other. If we set down the short, being the smallest measure of time (χρόνος, σημεῖον, mora) = 1, the long is = 2.

Both measures, long and short, may be variously combined, whence metres arise. The simplest combinations of both measures are called *feet* (πόδες, pedes). The following are the names of the most common feet :

1. Feet of two times, δίχρονοι, δίσημοι.*

∨ ∨ Pyrrhichius, Pyrrhich.

* The names of the feet are thus explained: *Pyrrhich*, from πυρρῆχη, a war-dance: *Tribrach*, from τριβραχες, three shorts; *Trochee*,

2. Feet of three times, *τρίχρονοι, τρίσημοι*.
 ~ ~ ~ Tribrachys, Tribrach.
 — ~ Trochaeus, Trochee.
 ~ — Iambus, Iamb.
3. Feet of four times, *τετράχρονοι, τετράσημοι*.
 ~ ~ ~ ~ Proceleusmaticus, Proceleusmatic.
 — ~ ~ Dactylus, Dactyl.
 ~ — ~ Amphibrachys, Amphybrach.
 ~ ~ — Anapaestus, Anapaest.
 — — Spondeus, Spondee.
4. Feet of five times, *πεντάχρονοι, πεντάσημοι*.
 ~ — — Bacchius.
 — ~ — Amphimacer.
 — ~ ~ Palim-bacchius, or Anti-bacchius.
 ~ ~ ~ ~ First Paeon.
 ~ ~ ~ ~ Second Paeon.
 ~ ~ ~ ~ Third Paeon.
 ~ ~ ~ ~ Fourth Paeon.
5. Feet of six times, *εξάχρονοι, εξάσημοι*.
 — ~ ~ ~ Sinking Ionicus, (Ionicus a majore).
 ~ ~ ~ ~ Rising Ionicus, (Ionicus a minore).
 ~ ~ ~ ~ Choriambus.
 ~ ~ ~ ~ Antispastus, Antispast.
 ~ ~ ~ ~ Ditrochaeus, Ditrochee.
 ~ ~ ~ ~ Diiambus, Diiamb.
 — — — Molossus.
6. Feet of seven times, *επτάχρονοι, επτάσημοι*.
 ~ ~ ~ ~ First Epitritus, Epitrite.
 ~ ~ ~ ~ Second Epitritus.

from *τροχᾶϊος*, running, swift; *Iambus*, perhaps from *ἰάπτω*, to assail or satirize, being used originally in satire; *Proceleusmatic*, from *προ-πελευσματικός*, urging or cheering on; *Dactyle*, from *δάκτυλος*, finger; *Amphibrach*, from *αμφίβραχης*, short at both ends; *Anapaest*, from *ἀνάπαυστος*, struck back, that is contrary to the dactyle; *Spondee*, from *σπονδαίος*, used on solemn occasions, *ἐν ταῖς σπονδαῖς*; *Bacchius*, from *Βακχῆϊος*, used in Dithyrambic hymns in the festivals of Bacchus; *Palimbacchius* or *Antibacchius*, Bacchius reversed; *Amphimacer*, from *αμφίμακρος*, long at both ends; *Paeon*, from *παίων*, a song of praise or triumph; *Ionic*, from *ἰωνικός*, Ionian, being used especially by the Ionians; *Choriambus*, composed of a choree (trochee) and an iambus; *Antispast*, from *ἀντίσπαστος*, drawn contrary; *Molossus*, from *Μολοσσός*, a Molossian; *Epitrit*, from *ἐπί-τρिटος*, three long syllables, and one short in addition, *ἐπί*; *Dochmius*, from *δόχμιος*, oblique. TRS.

— — — — Third Epitritus.

— — — — Fourth Epitritus.

7. Feet of eight times, *ὀκτάχρονοι, ὀκτάσημοι*.

— — — — Dochmius.

— — — — Dispondeus, Dispondee.

These feet might also be arranged according to the number of syllables, into feet of two, three, four, etc. syllables.

All these feet are a definite system of times, in which the rhythm is undetermined.

CHAPTER. III.

Union of Rhythm and Metre.—Kinds of Rhythms.

IN Rhythm we have a mutual relation of arsis and thesis, and in metre a similar one of long and short. If we would bring rhythm and metre into harmony, the equality of the two relations will be a principal requisite.

The rhythmical relation of equality, 1 : 1, 2 : 2, 4 : 4 permits the substitution of the following metrical forms :

1 | 1 2 | 2 2 | 2 2 | 2 4 | 4
 ~ | ~, ~ | ~, - | ~, ~ | ~, - | -

Falling Rhythms.

Rising Rhythms.

~ ~ Pyrrhich. ~ — Spondee. ~ ~ ~ Proceleusmatic. ~ ~ ~ Dactyle. ~ — Spondeus major.	} ab arsi.	~ ~ Pyrrich. ~ — Spondee. ~ ~ ~ Proceleusmatic. ~ ~ ~ Anapaest. ~ — (?) Spondeus major.	} a thesi.
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This substitution forms the equal kind, *γένος ἴσον*, genus par. It is called also the Dactylic, because the Dactyle belongs here as the principal foot. The character of the equal kind is uniformity, repose and dignity.

The relation of thesis and arsis may also be that of the dou-

ble : 1 : 2, 2 : 4, 4 : 8. Corresponding to this is the relation of the double in metre :

1	2	1	2	4	8	2	1	2	1	8	4
˘	˘˘	˘	—	—	—	˘˘	˘	—	˘	—	—

Falling Rhythms.

Rising Rhythms.

˘˘˘ Tribrachys ab arsi

˘˘˘ Tribrachys a thesi.

˘˘ Trochee

˘ — Iamb.

— — Trochee semantus.

— — Orthius.

This substitution gives the double kind, *γένος διπλάσιον*, genus duplex, or the Iambic.

In the rising rhythm ˘˘˘, the first portion of time is *in thesi*, the other two are *in arsi*. The two portions of time of the arsis, considered by themselves, have again a relation of intensity, and indeed that of equality, because the relation of extension also is that of equality, and because the principal relation of the whole rhythm is rising, this subordinate one is also rising. The arsis falls therefore on the second portion of time in the second principal division :

t.	a.
˘	˘˘

Of these three portions of time, accordingly, the third will have the greatest intensity, because a part of the ictus of the chief arsis, and a subordinate arsis are united in it. By this strong intension of one portion of time the equilibrium between arsis and thesis, towards which every rhythm tends, is to a certain extent restored, for what is wanting to this division in extension, is made up, though not completely, by intensity. At the same time a gradual ascent from the weaker

to the stronger ˘˘˘ is hereby effected ; the first division of time is, both in reference to the whole rhythm, and in reference to the second division *in thesi* ; the second division of time is stronger, because in relation to the first it is *in arsi*, but the third is the strongest, in relation to which the second stands *in thesi*.

In a similar manner, in the falling rhythm, the first part

will have the strongest intension, because in it a part of the principal arsis is united with the subordinate.

a. t.
a. t. "'
v v | v v v v

and here also there is an effort after equality, and a gradual sinking from the stronger to the weaker. In the reading of such rhythms this must be carefully observed. For example, if *homine* stands for an iambus, it is an error to raise the second syllable by the strongest ictus, as is commonly done; the first syllable, on the contrary, receives the least stress, the second somewhat more, the third the most, and the reverse, where *homine* stands for a trochee.

The inequality of the times, and the arsis with the greater stress, give to the double kind, the character of animation and mobility.

From the equal and double kinds, two different species have again been composed, in which either the double is adopted as the leading relation of intensity and extension, and the equal, as the subordinate; or the equal as the leading relation, and the double as the subordinate.

To the first species belong the Ionic Rhythms.

<i>Falling Rhythms.</i>	<i>Rising Rhythms.</i>
$a:4 = t:2$ $\overbrace{a:2=t:2} \quad \overbrace{a:1=t:1}$ — — — — Io- nicus a majore.	$t:2 = a:4$ $\overbrace{t:1=a:1} \quad \overbrace{t:2=a:2}$ — — — — Io- nicus a minore.

To the second the choriambic and antispastic :

<i>Falling Rhythms.</i>	<i>Rising Rhythms.</i>
$a:3 = t:3$ $\overbrace{a:2=t:1} \quad \overbrace{t:1=a:2}$ — v — — Chori- ambus.	$t:3 = a:3$ $\overbrace{t:1=a:2} \quad \overbrace{a:2=t:1}$ — — — — Anti- spastus.

In the Ionic a majore the spondee is in arsi, the pyrrhic in thesi. In the spondee, the first long is in arsi, the second in thesi, and in the pyrrhic the first short in arsi, the second in thesi; consequently the first long of the Ionic, has

the strongest intension: — — v. In the ionic a minore the

ble : 1 : 2, 2 : 4, 4 : 8. Corresponding to this is the relation of the double in metre :

1		2		1		2		4		8		2		1		2		1		8		4	
~		~ ~		~		~		- -		~ ~			~		-		~		-		~		-

Falling Rhythms.

Rising Rhythms.

~ ~ ~ Tribrachys ab arsi

~ ~ ~ Tribrachys a thesi.

~ ~ Trochee

~ ~ Iamb.

— — Trochee semantus.

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This substitution gives the double kind, *γένος διπλάσιον*, genus duplex, or the Iambic.

In the rising rhythm ~ ~ ~, the first portion of time is *in thesi*, the other two are *in arsi*. The two portions of time of the arsis, considered by themselves, have again a relation of intensity, and indeed that of equality, because the relation of extension also is that of equality, and because the principal relation of the whole rhythm is rising, this subordinate one is also rising. The arsis falls therefore on the second portion of time in the second principal division :

t.	a.
t.	a.
~	~ ~

Of these three portions of time, accordingly, the third will have the greatest intensity, because a part of the ictus of the chief arsis, and a subordinate arsis are united in it. By this strong intension of one portion of time the equilibrium between arsis and thesis, towards which every rhythm tends, is to a certain extent restored, for what is wanting to this division in extension, is made up, though not completely, by intensity. At the same time a gradual ascent from the weaker

to the stronger ~ ~ ~ is hereby effected ; the first division of time is, both in reference to the whole rhythm, and in reference to the second division *in thesi* ; the second division of time is stronger, because in relation to the first it is *in arsi*, but the third is the strongest, in relation to which the second stands *in thesi*.

In a similar manner, in the falling rhythm, the first part

will have the strongest intension, because in it a part of the principal arsis is united with the subordinate.

a. t.
 a. t. "'
 ∪ ∪ | ∪ ∪ ∪ ∪

and here also there is an effort after equality, and a gradual sinking from the stronger to the weaker. In the reading of such rhythms this must be carefully observed. For example, if *homine* stands for an iambus; it is an error to raise the second syllable by the strongest ictus, as is commonly done; the first syllable, on the contrary, receives the least stress, the second somewhat more, the third the most, and the reverse, where *homine* stands for a trochee.

The inequality of the times, and the arsis with the greater stress, give to the double kind, the character of animation and mobility.

From the equal and double kinds, two different species have again been composed, in which either the double is adopted as the leading relation of intensity and extension, and the equal, as the subordinate; or the equal as the leading relation, and the double as the subordinate.

To the first species belong the Ionic Rhythms.

<i>Falling Rhythms.</i>	<i>Rising Rhythms.</i>
$\begin{array}{c} a:4 = t:2 \\ \overbrace{a:2=t:2} \quad \overbrace{a:1=t:1} \\ \underline{\quad} \quad \underline{\quad} \quad \quad \underline{\quad} \quad \underline{\quad} \quad \text{Io-} \\ \qquad \qquad \qquad \qquad \qquad \qquad \qquad \qquad \text{nicus a majore.} \end{array}$	$\begin{array}{c} t:2 = a:4 \\ \overbrace{t:1=a:1} \quad \overbrace{t:2=a:2} \\ \underline{\quad} \quad \underline{\quad} \quad \quad \underline{\quad} \quad \underline{\quad} \quad \text{Io-} \\ \qquad \qquad \qquad \qquad \qquad \qquad \qquad \qquad \text{nicus a minore.} \end{array}$

To the second the choriambic and antispastic :

<i>Falling Rhythms.</i>	<i>Rising Rhythms.</i>
$\begin{array}{c} a:3 = t:3 \\ \overbrace{a:2=t:1} \quad \overbrace{t:1=a:2} \\ \underline{\quad} \quad \underline{\quad} \quad \quad \underline{\quad} \quad \underline{\quad} \quad \text{Chori-} \\ \qquad \qquad \qquad \qquad \qquad \qquad \qquad \qquad \text{ambus.} \end{array}$	$\begin{array}{c} t:3 = a:3 \\ \overbrace{t:1=a:2} \quad \overbrace{a:2=t:1} \\ \underline{\quad} \quad \underline{\quad} \quad \quad \underline{\quad} \quad \underline{\quad} \quad \text{Anti-} \\ \qquad \qquad \qquad \qquad \qquad \qquad \qquad \qquad \text{spastus.} \end{array}$

In the Ionic a majore the spondee is in arsi, the pyrrhic in thesi. In the spondee, the first long is in arsi, the second in thesi, and in the pyrrhic the first short in arsi, the second in thesi; consequently the first long of the Ionic, has

the strongest intension : — — ∪ ∪ . In the ionic a minore the
 2

relation is the reverse. In order to restore the rhythmical equipoise, in the ionic a majore, the first, in the ionic a minore the second long, have to supply by their intension an extension of two shorts; but since this is not possible, both rhythms are deficient in rhythmical completeness.

Also, the choriamb and the antispast, are arrhythmic, because the subordinate relations are opposed to the principal relations: yet, in the antispast there is effected a forcible arrhythm by the concurrence of two arses, which is often very well applied. No verses however have been composed of the antispast, but it has only been used singly, and the choriamb is frequently dactylic, and then entirely rhythmical.

A third kind of rhythms is produced by the relation of one and a half to one between the arsis and thesis: $1\frac{1}{2} : 1, 3 : 2$.

2 | 3 2 | 3 2 | 3 3 | 2 3 | 2 3 | 2
 ~ | ~, — | ~, — | ~, ~ | ~, — | ~, — | —

Falling Rhythms.

a : 3 = t : 2
 a : 2 = t : 1 | a : 1 = t : 1
 ~ ~ | ~ ~
 Creticus
 a majore.

Rising Rhythms.

t : 2 = a : 3
 t : 1 = a : 1 | t : 1 = a : 2
 ~ ~ | ~ ~
 Creticus
 a minore.

a : 3 = t : 2
 t : 1 = a : 2 | a : 1 = t : 1
 ~ ~ | ~ ~
 Bacchius.

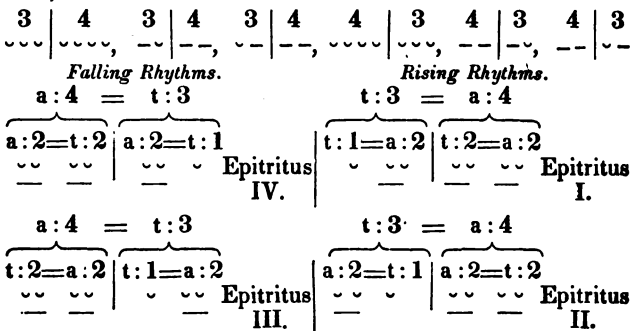
t : 2 = a : 3
 a : 1 = t : 1 | a : 2 = t : 1
 ~ ~ | ~ ~
 Palimbacchius.

This kind is called the three half, *γένος ἡμιόλιον*, genus sesquialterum, or paeonic. In the falling cretic, the first arsis, in the rising, which cannot be found, the second arsis, has the strongest intensity. The rhythmical equipoise is restored by the iambic intension of the first long, which makes up for the one short, which is wanting to the extension. The middle syllable is in thesi, with respect to the first long; the second long is in thesi with respect to the trochee, but in arsi with respect to the short. The ictus of this long bears the same relation to that of the first, as the dactylic to the trochaic. On account of the inequality of the times and the falling and rising of the rhythm, the cretic is of a light and lively character.

The bacchius is arrhythmic on account of the opposition of the rising and falling in the principal and subordinate re-

lations. It is therefore not used, except in a few passages of the tragedians. The elder Roman dramatists used it more frequently. The palimbacchius is equally arrhythmic, and occurs neither in the Greek nor Roman poets.

Besides these three kinds of rhythms, there is still another, but which was early rejected by the ancients, namely, the *γένος ἐπιτρίτον*, or genus sesquitertium, or the epitrite kind in which the relation of intension and extension was $1\frac{1}{2} : 1$, 4 : 3, 8 : 6.



In poetry this kind is no more to be found.

We may also divide the different rhythms according to the number of times, of which its fundamental foot consists.

- I. Rhythms whose fundamental foot consists of three times.**
 - a) falling, trochaic ;
 - b) rising, iambic.
- II. Rhythms whose fundamental foot consists of four times;**
 - a) falling, dactylic ;
 - b) rising, anapaestic.
- III. Rhythms whose fundamental foot consists of five times;**
 - a) falling, cretic bacchiac.
- IV. Rhythms whose fundamental foot consists of six times ;**
 - a) falling choriambic, ionici a majore ;
 - b) rising, ionici a minore.

A foot in which a rhythm is established, is called a *metre*.

A series of equal metres is called a simple rhythmical series (*ordo rhythmicus simplex*).

The metres also stand in the relation of arsis and thesis.

In the double kind, two feet (*διποδιά, συζυγία*) always form a metre. The reason of this lies in the tendency towards the

relation of equality. There is produced by this an equal principal relation of arsis and thesis.

$$\begin{array}{cc} a:3 = t:3 & t:3 = a:3 \\ \underbrace{\quad} \quad \underbrace{\quad} & \underbrace{\quad} \quad \underbrace{\quad} \\ \sim \quad \sim & \sim \quad \sim \end{array}$$

In the trochaic dipody, the first arsis will have in relation to the second a stronger intensity, because a part of the principal arsis is united in it with a subordinate one. For the same reason, in the iambic dipody the second arsis has the stronger intensity. This must be carefully observed in reading such series.

According to the analogy of the equal kind, two anapaests may also be united in a metre or a dipody. In all the other measures, each foot forms a metre by itself.

A rhythmical series may consist either of one metre, a monometer; of two metres, a dimeter; of three, a trimeter; of four, a tetrameter; of five, a pentameter; of six, a hexameter. Longer rhythmical series do not occur.

Trochees, iambs, and anapaests are not to be always measured according to dipodies, or metres. The feet are often arranged singly. A series of one foot is called a monopody; of two feet, a dipody; of three, a tripody; of four, a tetrapody; of five, a pentapody; of six, a hexapody.

The iambic, trochaic, and anapaestic tetrapodies and hexapodies, are distinguished from dimeters and trimeters by the beat.

$\sim \sim \sim \sim$ Tetrap. troch. $\sim \sim \sim \sim$ Tetrap. iamb.
 $\sim \sim \sim | \sim \sim \sim$ Dimet. troch. $\sim \sim \sim | \sim \sim \sim$ Dimet. iamb.
 $\sim \sim \sim \sim \sim \sim$ Hex. troch. $\sim \sim \sim \sim \sim \sim$ Hex. iamb.
 $\sim \sim \sim | \sim \sim \sim | \sim \sim \sim$ Tri. troch. $\sim \sim \sim | \sim \sim \sim | \sim \sim \sim$ Tri. iam.

If we assume the short at $\frac{1}{2}$ beat, the iambic and trochaic tetrapody is $= \frac{1}{2}$, the trochaic and iambic dimeter $= \frac{1}{2}$ beat, the trochaic and iambic hexapody $= \frac{1}{2}$, the trochaic and iambic trimeter $= \frac{1}{2}$ beat. Likewise the trochaic pentameter and hexameter have $\frac{1}{2}$ beat; the trochaic and iambic tripody $\frac{1}{2}$; the pentapody $\frac{1}{2}$ beat.

If also we assume in the dactylic kind, the short at $\frac{1}{3}$ beat, then the dactyle and anapaest, as metre, correspond to our $\frac{2}{3}$ beat; the anapaestic dipody, to our $\frac{4}{3}$ beat. The cretic is similar to our $\frac{5}{3}$ beat; the ionic and choriambic rhythms, to the $\frac{2}{3}$ beat.

CHAPTER IV.

Irrationality, Middle Time.

A relation which is measurable by the unit, is a *rational* one (*ῥητόν*). But there is also an *irrational* (*ἄλογον*) relation which cannot be measured by the unit. The irrational time in rhythm stands between the arsis and thesis, in metre between the long and the short. If we set down the thesis = 1, the arsis = 2, the irrational time is = $1\frac{1}{2}$. In like manner in metre, where the short is = 1, the long = 2, the middle time is = $1\frac{1}{2}$. The middle time, when standing for the short of the thesis, is marked $\bar{\cup}$.

Irrationality takes place in the double kind in the thesis, in the equal in the arsis. Thus from a trochee $\bar{\cup}$ a *χορεῖος*

τροχοειδής, so called, $\bar{\cup}$ arises, and by the solution of the

arsis $\bar{\cup}$ — the *trochoidic anapaest*; and from an iamb $\bar{\cup}$ — the

χορεῖος ἱαμβοειδής $\bar{\cup}$ —, and by the solution of the long of the

arsis $\bar{\cup}$ — the *iamboïdic dactyl*. In all these feet the arsis has two times, and the thesis one and a half. In consequence of the increased extension of the thesis and the diminished intensity of the arsis, the irrational trochee and iamb approach the anapaestic and dactylic rhythm.

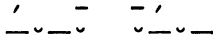
If in the dactyl and anapaest the arsis is shortened by a

$1\frac{1}{2}$ $\bar{\cup}$, $\bar{\cup}$ $1\frac{1}{2}$ —, we obtain what is called the *light* or *irrational* dactyl and anapaest. What the arsis has lost by extension, is to be made up by an increased intensity, in order to restore the equilibrium between arsis and thesis. Thus the rhythm of irrational dactyles and anapaests approaches the trochaic and iambic rhythm.

With regard to the application of irrational feet, the following is to be observed.

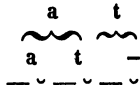
The last foot of a trochaic and the first of an iambic series may become irrational. The middle time, therefore, can take place in a trochaic dipody only in the second foot, and in an iambic in the first :

2*



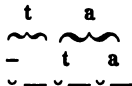
In the first trochaic dipody the first foot is in arsi, the second in thesi. The arsis of the first foot receives from the principal arsis a part of its force, and is, therefore, stronger than the arsis of the second foot. This intensity would be impaired, if the thesis were increased by the irrational measure; but it is heightened when the second arsis is weakened by the increase of its thesis. In the iambic dipody the second iamb is in arsi, and its arsis has, therefore, the strongest intensity, which would be weakened by strengthening its thesis; it is increased by the arsis of the first iamb being thrown into the back ground by the increase of its thesis. Hence follows the law that in trochaic series, which are to be measured by dipodies, the middle time occurs in the even places (in sedibus paribus: 2, 4, 6, 8), in iambic series in the odd places (in sedibus imparibus: 1, 3, 5, 7).

In the trochaic tripody:



the first two feet are in arsi, the third in thesi. The first foot has the strongest arsis, the second a weaker one, because with reference to the first it is in thesi, and the third the weakest, with reference to which the second is in arsi, and in order to mark this weaker arsis the middle time may be admitted in the thesis. The same is the case in trochaic series, to be measured by feet, which consist of more than three feet.

In the iambic tripody:



the first foot is in thesi with reference to the following two; hence it requires the feeblest arsis, and its thesis may, therefore, admit the middle time. The second foot is with reference to the first in arsi, and its arsis is, therefore, not to be weakened, and still less the arsis of the third foot, with reference to which the second is in thesi. In a similar manner in longer iambic series, which are to be measured by feet, the middle time is admissible in the first foot only.

The irrational time, unless it be admitted at the commencement or end of a series only, enables us to distinguish the rhythms composed by dipodies or metres from those composed of feet. On the other hand we cannot infer from the absence of the irrational time that the rhythm should be measured by feet and not by dipodies.

— — — — — is a trochaic

dimeter; — — — — — may be a dimeter as well as a tetrapody; some other criteria are to be found in order to decide for the one or the other. For the poet may, according to his pleasure, admit or not admit the irrational time. By the admission of the middle time, trochaic and iambic series become slower.

The dramatic poets of the Romans, previous to Augustus, admitted the middle time in every foot of iambic and trochaic series, with this exception, that they preserved pure the last thesis of every series, after which one more arsis followed.

The iambic anacrusis of one syllable may, according to the analogy of the iambic thesis, become irrational:

— — — — —

and equally so the monosyllabic concluding thesis of each series, according to the analogy of the last short of a trochaic series:

— — — — —

It is also, with certain limitations, allowed to put in trochaic series in all places, the irrational dactyl for the trochee, and in iambic series, the irrational anapaest for the iamb.

Irrational dactyles are distinguished from rational by a quicker movement, similar to trochees. They unite readily with trochees, and are then called *logaoedic dactyls*. The two shorts of an irrational dactyl are but rarely contracted.

The irrational light or cyclic anapaests resemble, by their quicker movement the iambs, with which they are therefore frequently united, and are called *logaoedic anapaests*. The shorts of such anapaests are never contracted.

There is a singular license which sometimes occurs in the final dactyl of a dactylic series, a long being used in the place

of the second short — — — — —. That such a time cannot be irrational is apparent from the following remarks:

1) according to what has been said above, irrationality in dactyls takes place in the arsis only ; 2) by the same right, the first short of the first anapaest in anapaestic series, which are inverted dactylic series, and according to the same analogy the first short of the anacrusis of two times might be irrational, which, however, is not the case ; 3) as in iambic and trochaic series the irrational time may occur at the commencement or end of each dipody, so the same ought to take place in dactylic series at the end of each foot, which likewise is not the case. We see, therefore, that the admission of the long in the final dactyl is nothing but a license, which as such requires no explanation ; moreover it is not very frequent.

CHAPTER V.

Movement, Resolution of Longs, Contraction of Shorts.

By *movement* (*ἀγωγή*, ductus) we understand the absolute duration which is given to the parts of time. Rhythmical series can be delivered in different movements. The contents determine the delivery. Indications of the movement lie partly in the rhythm, partly in the metre. In general the equal kind requires a *slower*, the double a *quicker* movement. Series which are to be measured by *dipodies* should be delivered more *slowly* than those measured by *feet*.

In metre resolved longs indicate greater quickness ; contracted shorts a slower movement.

With regard to resolution and contraction the following rules are to be observed : *Every long of two times can be resolved into two shorts* An irrational long, therefore, of one short and an half is incapable of resolution. The older Roman poets make an exception in this respect, by sometimes resolving even an irrational long.

In the dactyl the long is not resolved, with the exception, in lyric poets, of a few proper names. The dignity and composure of the dactyl would suffer by the rapidity of four

shorts, $\overset{\wedge}{\sim} \sim \sim$ or the violence of an anapaestic form, $\overset{\wedge}{\sim} -$. For the same reason in anapaests of certain kinds the long of the

arsis is not resolved; the dramatic poets, however, allow themselves the resolutions, $\sim\sim'$, $\sim\sim\sim'$.

In a similar manner the cretic receives by means of the resolution of the first long, a more lively impulse $\sim\sim\sim-$ (Paeon quartus), by the resolution of the second arsis a comic fall $\sim\sim\sim$ (Paeon primus), and by the resolution of both, the highest degree of rapidity, $\sim\sim\sim\sim$. So in other rhythms.

The contraction of two shorts into one long is allowed only when *the shorts belong to one relation of intensity and extension*, because otherwise the rhythm would be destroyed, it being impossible to mark in one and the same syllable the end of one and the commencement of another relation. Thus it is allowed to contract

a t
~~~~~  
a t        a t  
~~~~~  
~~~~~

into  $\sim-$ , but not into  $\sim\sim-$ ; in the same manner,

a            t  
~~~~~  
a t
~~~~~  
~~~~~

into $\sim\sim$, but not into $\sim-$; and

t a
~~~~~  
t a  
~~~~~  
~~~~~

into  $\sim\sim$ , but not into  $\sim\sim$ .

## CHAPTER VI.

### *The mode in which the Ancients adapted Rhythm and Metre to Words.*

THE words are the material of the poetic work of art, in which rhythm, as the form, is to become perceptible. With the exception of some small words, which in the connection

of speech are either subordinate as an anacrusis to a following arsis (atona), or follow as a thesis a preceding arsis, (encliticae), every word has its own natural rhythm which is made known by its accentuation. That is to say, the accented syllable stands in arsi, the toneless in thesi. Each syllable, also, of a word, has its definite metre, its quantity, which depends sometimes on the vowel and sometimes on the consonant that follows the vowel. The doctrine of word-rhythm, or the doctrine of accents, and the doctrine of word-metre or the doctrine of quantity or prosody, is presumed to be known from the grammar.

The word-rhythm, being the metrical rhythm, is given to the poet with the word itself. The rhythm of verse or the rhythm of art, he forms for himself, and adapts the words to it. Now either the verse-rhythm may be brought into harmony with the word-rhythm, so that an arsis of the verse-rhythm falls upon the arsis of the word-rhythm, that is on an accented syllable, and thesis in like manner upon thesis, or both rhythms go along independently beside each other. The former, as the more natural and easy, is found in the rhythmical compositions of almost all nations of modern times. This harmony of both rhythmical systems is even necessary in languages, where, as in German and English, the quantity of syllables for the most part depends on the accent. A more artistical management of the verse-rhythm, induced the Greeks to neglect the coincidence of the two systems. The mode in which the Greeks adapt the words to the verse-rhythm, is as follows. The natural rhythm of the words they leave entirely out of view; on the other hand, the relation of extension in the word-rhythm they bring into harmony with the relation of extension in the verse-rhythm. Where the metre requires a long, they place a long syllable, or according to preceding conditions, two shorts; where a short, a short syllable. Two shorts can, in the cases above specified, be represented by a long syllable. A middle time of an irrational trochee or iamb, may be marked by a long or short syllable at pleasure; a middle time of an irrational dactyl or anapaest, only by a long syllable.

The poets, especially the Epic, allowed themselves many licenses in prosody; particularly proper names, and those words for which others could not be substituted, must have made claim to a greater indulgence. (Comp. Matthiae's Gr. Gr. § 7—11).

The word-accent is not destroyed by the accent of the verse-rhythm. But the mode by which the Greeks rendered the former audible along with the latter we cannot settle with certainty.

In the Latin language, the verse-rhythm depended originally upon the word-rhythm. The Romans afterwards adopted the doctrine of quantity from the Greeks, and so gave to their language the power of departing from the word-accent in versification. But they could not wholly withdraw themselves from the dominion of accent until the Augustan age. In the earlier poets, especially in Plautus and Terence, the influence of accent is not to be mistaken.

Of the skill with which individual poets availed themselves of rhythm for poetical delineations, examples will be given in the second part. It was not however rhythm only which served this purpose, but the element of melody in speech, the sound of single tones, syllables and words. Under this head we reckon alliteration, annomination, rhyme and assonance. Used moderately and without forcing, these are often of no small effect; for example, when Homer paints the rending of the sails by the tempest, *Odyss. IX. 71.*

*ιστία δέ σφιν*

*Τριχθά τε καὶ τετραχθά δίσχισεν ἰς ἀνέμοιο ;*

or Lucretius the sound of drums, cymbals and horns, *II. 619.*

*Tympana tenta tonant palmeis et cymbala circum*

*Concava, raucisonoque minantur cornua cantu ;*

and in like manner Virgil, the braying of trumpets, *Aen. IX. 503.*

*At tuba terribilem sonitum procul aere canoro ;*

or Ovid the croaking of the frogs, *Met. VI. 376.*

*Quamvis sint sub aqua, sub aqua maledicere tentant.*

Plautus is especially fond of alliteration and annomination. In Ennius, this poetical painting sometimes degenerated into conceit; e. g.

*At Tite, tute, Tati, tibi tanta, tyranne, tulisti.*

*Multarum veterum legum divumque hominumque.*

The ancients were not acquainted with the use of rhyme and assonance, as we find them in modern poets. Where



rhymed verses or hemistichs are found, the rhyme for the most part is accidental; e. g. Aesch. Pr. 866, 867.

*Κτεῖναι σύννευον, ἀλλ' ἀπαμβλυνθήσεται  
Γνώμην · δυοῖν δὲ θάτερον βουλήσεται,*

Hor. Ep. I. 12, 25.

Ne tamen ignores, quo sit Romana loco res.

But perhaps Virg. Ec. VIII. 80, is not wholly without design;

Limus ut hic durescit, et haec ut cera liquescit,

and the well known lines, quoted in the Life of Virgil;

Hos ego versiculos feci, tulit alter honores.

Sic vos non vobis fertis aratra boves.

Sic vos non vobis vellera fertis oves.

Sic vos non vobis nidificatis aves.

Sic vos non vobis mellificatis apes.

The accumulation of words of like termination has often a decided effect, as Hom. Il. XXIII. 116.

*Πολλὰ δ' ἄνακτα, κάταντα, πάραντά τε, δόχμιά τ' ἦλθον.*

Such verbal rhymes frequently produce a comic effect; e. g. Aristoph. Nub. 709 sqq.

*Ἀπόλλυμι δεῖλαιος · ἐκ τοῦ σκίμποδος  
Δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι,  
Καὶ τὰς πλευρὰς δαρδάπτουσιν,  
Καὶ τὴν ψυχὴν ἐκπίνουσιν,  
Καὶ τοὺς ὄρχεις ἐξέλκουσιν,  
Καὶ τὸν πρωκτὸν διορύττουσιν,  
Καὶ μ' ἀπολοῦσιν.*

Pax. 339 sqq.

*Καὶ βοᾷτε καὶ γελᾶτ', ἦ —  
Δη γὰρ ἐξέσται τόθ' ὑμῖν  
Πλεῖν, μένειν, κινεῖν, καθεύδειν,  
Ἐς πανηγύρεις θεωρεῖν,  
Ἐστιᾶσθαι, κοτταβίζειν,  
Συβαρίζειν  
Ἰοῦ ἰοῦ κεκραγέναι.*

Plaut. Amphit. V. I. 10.

Streptus, crepitus, sonitus, tonitrus, ut subito, ut propere,  
ut valide tonuit.

The rhymed Latin verses, called Leonine, are an invention of a later period.

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## CHAPTER VII.

*Series, Stop, Pause, Acatalexis, Catalexis, Syllaba anceps.*

A SIMPLE rhythmical series comprises, according to Chap. III., a number of like metres or feet, which stand to one another in the relation of arsis and thesis. Series are separated from one another by the cessation of the voice. Such a cessation is called a *stop*. The stop is not absolutely necessary. Series may follow one another without the intervention of a stop. A stop is not proper in the course of a series.

It is not in itself fixed how many feet or metres belong to a series, but if the series is to be perceptible by the sense, it should be limited to a moderate number, commonly not exceeding six. A series, the number of whose feet is once for all times determined, cannot be either lengthened or shortened without ceasing to be the *same* series. But in rhythm, as in music, one or more times may be passed over in silence, which are, however, to be taken into account in counting the measure. Whenever this takes place, the voice must stop, and this stopping is called a *pause*. The pause differs in this respect from the stop, that the former is counted in the time, and is, therefore, an essential part of the rhythm; but the latter lies without the time, and does not belong to the rhythm. In the course of a series a pause is not allowed. Moreover there cannot be a stop in the middle of a word, because thereby the unity of the word would be destroyed; hence the law: *where there is a stop or a pause, there must be the end of a word.*

Rhythms apparently incomplete arise from pauses, because they seem to want one or more times; and since pauses can occur at the end of a rhythm only, and are, therefore, the sign of the close (clausula, *κατάληξις*), such series, apparent-

ly incomplete, are called *ῥυθμοὶ καταληκτικοί*, ordines catalectici, catalectic series; and the reverse, complete acatalectic series, *ῥυθμοὶ ἀκατάληκτοι*, ordines catalecti.

In designating the catalexes, not the wanting, but the remaining syllables of the last foot are considered. Thus a dactylic series, the end of which is shortened by one syllable:  $\text{—} \text{—} \text{—} \text{—} \text{—}$  is called a catalectic series *in dissyllabum*, and one that is shortened by two syllables:  $\text{—} \text{—} \text{—} \text{—}$ , a catalectic series *in syllabam*. Acatalectic series are, therefore, those the number of whose syllables has not been diminished.

The following iambic series  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$  is, therefore, to be considered acatalectic, although it is necessary to observe a pause of one time.

The brachycatalectic series, so called (*ῥυθμοὶ βραχυκατάληκτοι*, ordines brachycatalecti), in which the pause of an entire foot is to be observed, are an invention of grammarians who imagined that all trochaic, iambic, and anapaestic series must be measured only by dipodies. They considered, for instance,  $\text{—} \text{—} \text{—} \text{—}$  a dimeter trochaicus brachycatalectus, while the series is in fact a tripodia acatalecta as the second trochee, which is always rational, shows.

The grammarians have called those which have one or several times too many, hypercatalectic series (*ῥυθμοὶ ὑπερκατάληκτοι*, ordines hypercatalecti). Such series, apparently too long, have arisen from the circumstance that the ana-

crusis was prefixed to the rhythm;  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$  is, therefore, not an hypercatalectic iambic dimeter, but a trochaic dimeter with the anacrusis; or that different series of a like

kind were united;  $\text{—} \text{—} \text{—}$ ,  $\text{—} \text{—} \text{—}$ , is not a dimeter trochaicus hypercatalectus, but a trochaic monometer joined to a trochaic catalectic tripod.

The catalexis serves to mark the close of a rhythm. When rhythms want a suitable close, it is effected by the omission of one or more times. But rhythmical series, which of themselves have a close, receive, generally, the catalexis only, when the series is to be connected with another, and the close to be done away with.

It is preferred to close the series more forcibly with the arsis; the catalexis is, therefore, common in those rhythms which, if complete, commence with the arsis and close with

the thesis; it is more rare in those which commence with the thesis and terminate in the arsis.

*Trochaic* series end with the thesis; the catalexis (in syllabam) is, therefore, common with them. The catalexis is more rare in *iambic* series, because they end with the arsis. The *dactyls* are altogether without a close, because they close with two times in thesi; they occur, therefore, rarely acatalectic. The catalectic dactylic rhythm ends either with the short, catalectic in disyllabum, or with the long, catalectic in syllabam. The former close, because it terminates in a thesis, and is on that account less forcible, is called *feminine*, the latter *masculine*. *Anapaests* are generally acatalectic, because they close with the arsis. The catalexis in disyllabum does not occur, because the rhythm would then be destitute of a close; the catalexis in syllabam resembles that in disyllabum of the dactyl.

The *cretic* ends mostly acatalectic; the catalexis in disyllabum

— — — — — occurs, though rarely; the catalexis in syllabam, — — — — — usually transforms itself into a trochaic rhythm,

— — — — —. In the *choriamb* the acatalexis is most common; the catalexis in trisyllabum, — — — — — is not usual on account of the absence of a close; the catalexis in disyllabum,

— — — — — occurs, although rarely; the catalexis in syllabam,

— — — — — transforms itself into a dactylic rhythm, — — — — —. In the *ionic a majore*, the catalexis in disyllabum alone is used:

— — — — —; in the *ionic a minore*, the catalexis in trisyllabum: — — — — —.

Where at the close of a series a stop, or, with the catalexis, a pause is made, there it is allowed to put a short for a long, in which case, as the voice can stop, a pause equivalent to the wanting time is observed:

— — — — —; — — — — —.

On the other hand, in verses which consist of united series, the long at the end of a series which is not the concluding series of the verse, cannot be changed into a short, with the exception of the asynartete verses, of which hereafter.

According to Chap. IV, every monosyllabic closing thesis may, according to the analogy of the opening thesis or anacrusis, be considered irrational, and the short may be exchanged for a long. This liberty is used in the feminine catalectic terminations of dactylic, anapaestic, cretic, and choriambic rhythms. The transmutation of a short into a long is allowed not only at the end of the closing series in a verse consisting of several united series, but also at the end of each series, even in the middle of a word.

Thus the last syllable of every unconnected series is undetermined; a long may be put for a short, as well as a short for a long.

The final long syllable for which, according to what has been said above, a short may be put, is called *syllaba anceps*, συλλαβὴ ἀδιάφορος. The mark is  $\smile$ . Where a syllaba anceps can take place, the long is not allowed to be resolved into two shorts, because it might then appear as if the two shorts stood for a long.

The syllaba anceps is not to be confounded with the middle time. A middle-timed short is longer by a half time than a rational short, and a middle-timed long is shorter by a half time, than a rational long; hence where a short stands for a middle-timed thesis, a long which then is  $= 1\frac{1}{2}$  times, may be put. The middle-time takes place at the commencement and end of every series, even the united series; the anceps at the end of the closing series only. It is not necessary that the middle-time should be the end of a word; the anceps can occur at the end of a word only.

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## CHAPTER VIII.

### *Combination of Series. Definition of Verse. Hiatus.*

SEVERAL series may be united together and formed into a whole, and they may be either of a like kind, for example

three iambic monometers  $\bar{\smile} \smile \bar{\smile} \smile \bar{\smile} \smile \bar{\smile} \smile$  (iambic trimeter); or dissimilar, for example a trochaic monometer

with a dactylic logaoedic series,  $\bar{\smile} \smile \bar{\smile} \smile \bar{\smile} \smile \bar{\smile} \smile$  (Sapphic verse).

The principal requisite of beautiful rhythm we have stated to be the constant interchange of arsis and thesis; hence, if series are combined, when the one ends with the thesis, the other must begin with arsis, and the reverse. But if, by the combination, arsis and arsis, or thesis and thesis, come together, an arrhythmymy is the consequence, even though the series themselves may have the highest metrical perfection. The ancient grammarians called such measures *μέτρα κατ' ἀντιπάθειαν μικρά*; yet, misled by false measurements, they reckoned many such, which are not so.

The concurrence of two arses produces a strong arrhythmymy, and is therefore often used with great effect for the representation of passion, of sorrow, of despair, in general of every state in which the harmony of the soul is disturbed;—for the imitation of discordant noises, and the like. The shortest form of such a composition consists of the antispast

When two longs concur, there is not always, of necessity an arrhythmymy. Often one long is in thesis:

— / — — — / — — — /

or even if both longs are in arsi, the thesis is often supplied by a pause falling between, as in the elegiac pentameter;

/ — — — — / — — — — /

If two theses come together, then also the variety of the rhythm is interrupted; and as in this case a feeble arrhythmymy ensues, such a composition is of an undignified character, and therefore more rarely used. The fundamental type of such a composition is the choriambus — / — / — /.

A series, we have above defined to be a combination of equal feet or metres, which stand to each other in the relation of arsis and thesis. The limit in the series is not essential; we may conceive a series to be lengthened by one or more feet, without its ceasing on that account to be a series. The alternation of the feet may even be extended to infinity; then indeed the series would cease to be limited, but it would nevertheless continue a series. In the definition of a verse, on the other hand, a definite limitation is the essential point, and the verse may consist of a single series or of different series. Hence it follows, that verse (*στίχος*, *versus*) is a rhythm, limited in itself, determinately separated from others. The Greek word *στίχος*, which indicates a limited extent in

length, a line, is used metaphorically of a limited rhythm, a verse.

At the end of the verse, there may always be a stop: hence at the end of the verse the anceps is unconditionally allowed. Further, the stop at the end of the verse, justifies the *hiatus* also (*χασμωδία*), that is, the succession of two vowels, one of which closes one verse and the other begins the following. In the verse, the hiatus is only allowed under certain conditions, because the concurrence of two vowels of itself forces the voice to a small stop and thereby disturbs the rhythm.

The poets have not all avoided the hiatus with equal care, partly because the sequence of certain vowels was less difficult for the organs, as *τί οὐν*, *τί αὖ*, *τί ἄν*, *τί εἰнас*, *τί ἦν*, *τί οὐ*, *περὶ ἄνδρα*, and the like (Comp. Mt. Gr. Gr. § 42.) and therefore more readily admit of a union, and partly because the greater license of many species of poetry, was less particular in this respect also. Further, the more cultivated a language or a dialect is, the more carefully it avoids all that is harsh and offensive; hence in the Attic dialect, even in the prose writers, the hiatus was almost universally avoided; in the other dialects, as in the Ionic, less so. Among the Romans, the hiatus was avoided by the poets of the Augustan age, and their imitators, more strictly than by the Greeks, while the elder poets, particularly the dramatists, and Plautus most of all, were less careful in this matter. (Comp. C. Linge de hiatu in versibus Plautinis. Vratisl. 1817.)

The most important cases in which the hiatus may occur are the following:

1. When the hiatus, as a help to the prosody, serves to shorten a syllable, originally long. The necessity of shortening the long syllable by rapid pronunciation causes the hiatus to be less observed. But this license, in the different rhythms, is subject to certain limitations, as will be more precisely pointed out hereafter, when the several metres are treated of.

2. The dactylic, and even the trochaic arsis, though more rarely, justified the hiatus, because where there is a greater extension by nature, as is the case in the arsis, another, which is produced by the gap between two vowels, can be easily concealed.

3. Sometimes in the junction of the series united together the hiatus is admitted, because a stop can take place there more readily.

4. Proper names allow a greater license also with regard to the hiatus.

5. A strong interpunction, or in the dramatists the change of persons, causes the hiatus to be less remarked.

6. Finally, the hiatus is permitted in interjections, which, when they are monosyllabic, would entirely disappear by elision, in exclamations, addresses and the like.

The hiatus is often only apparent. This applies to the case when it occurs by elision, as *τὴνχ' ἔδωκε*; *tua erat*. The elision makes a rapid connection of the two words necessary and thereby removes the interruption which belongs to the hiatus. Finally, by the adoption of digamma in Homer, Hesiod, the later Epic poets, and in Pindar, a number of cases, where the hiatus occurs, disappear. (Comp. Mt. § 9.)

Since, where a stop or pause takes place, a word must necessarily end, every verse also will be required to end with a word. The broken verses, so called, which end in the middle of a word, which the ancient grammarians, and with them, the modern metricians assume in the higher lyrical poetry of the Greeks, are nothing else than series, which with one or more following belong to *one* verse. The fact, that if the broken verses are rejected, uncommonly long verses often have to be adopted in the productions of the lyrical poets, especially Pindar, and in the chorusses of the tragedians, is no argument in favor of maintaining the broken verses, against which a passage in Hephaestion expressly declares, *πάν μέτρον εἰς τελείαν περατοῦται λέξιν*. Such verses always indicate a rapid and animated delivery, and therefore most frequently occur in poems of the Aeolian mood. But it is a matter of entire indifference whether such verses are written in one line or are divided according to their component parts.

When, on the other hand, in the ordinary measures, as in the iambic trimeter, in the hexameter, in the elegiac distich, a word runs into two verses, it is an intentional departure from the law, for the purpose of producing some special effect. For, as the stop falls in the middle of the word, it thereby acquires an almost monstrous extent. But yet, as the gravity of the poetical thought is reflected in the strict observance of the form, humour on the contrary often purposely transgresses the laws, in order, as it were, to jest at its own fetters; so always a similar license is admissible only in poems of a less grave character. The monstrous, the huge,



is painted by the sundering of the word, after the manner of a caricature. At the same time, it must be remarked that such a word, running into two verses, is generally compounded, and that the end of the verse falls in its juncture. Some examples may confirm what has been said. The comic poet Eupolis avails himself of this license, to describe jestingly a decree of monstrous length :

*Ἄλλ' οὐκὶ δυνατόν ἐστιν· οὐ γὰρ ἄλλο προ-  
Βούλευμα βαστάζονσι τῆς πόλεως μέγα.*

Horace, when he wishes to give a comic importance to an oath : Sat. II. 2, 180.

*Praeterea, ne vos titillet gloria, jure-  
Jurando obstringam ambo.*

The same to indicate the extraordinary age of a man : Sat. II. 3, 117.

*Age, si et stramentis incubet unde-  
Octoginta annos natus.*

Sometimes a proper name, which otherwise would not fit into the verse, forces the poet to use this license, as Simonides in Hephaestion :

*Ἥ μὲν Ἀθηναίοισι φάος γένεθ', ἦνικ' Ἀριστο-  
Γείτων Ἰππαρχον κτεῖνε καὶ Ἀρμόδιος·*

Or Nicomachus in Hephaestion :

*Οὗτος δὴ σοι κλεινὸς ἐς Ἑλλάδα πᾶσαν Ἀπολλό-  
Δωρος.*

A careful poet is reluctant to close his verse with those words which belong, with respect to the signification to what follows, as the article, conjunction, preposition, interjection. Yet where this occurs, we must not assume a stop at the end of the verse, but pass on to the following without a pause. The same remark applies when an elision occurs between two verses. In Latin, where the syllable to be elided is written out, the verses become apparently too long, and are called versus hypermetri, e. g. Virg. Aen. IV. 558.

*Omnia Mercurio similis vocemque coloremque  
Et crines flavos et membra decora juventae.*

Besides the three external marks of the termination of the verse, which do not belong to the rhythm, namely the anceps,

the hiatus, and the end of the word, there is yet another, which is contained in the rhythm; that is to say, every verse is a whole, sometimes more perfect, sometimes more imperfect. As such, it has a beginning (*ῥυθμὸς ἑπαρχος*), a primary rhythm, (*numerus primarius*) and a close (*clausula*), and thus must appear finished in itself. An acute perception will therefore, in most cases, be able to detect the verse, without these external marks, and to separate it from others. Where it cannot, the structure of the verse is imperfect. For all verses cannot have the same degree of perfection: sometimes the beginning, sometimes the end is defective. These imperfect verses generally are connected with other rhythms, and with them form a whole.

The connection of the series, of which a verse consists, is sometimes more strict and sometimes more loose. In the former there is no pause at the juncture of the series; hence neither the aniceps nor the hiatus is allowed, and a word also need not end with the series; in the latter, with the end of the series upon which another follows, the pause and therefore the aniceps and the hiatus may be placed. Verses in which the series are united in this way, are called *asynartete*, *στίχοι ἀσυνάρτητοι*, versus *asynarteti*.

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## CHAPTER IX.

### *Of the Combination of Series and Verses into greater rhythmical Masses.*

SINGLE verses and series can be repeated or united with others. Hence arise the different *kinds of composition, systems* (*συστήματα*).

The succession of one and the same verse is called a *composition, κατὰ στίχον, composition by the line*. The character of this composition is uniformity and composure; hence it is properly used in the epos, the dialogue of the drama (*diverbiūm*), and in certain lower kinds of lyrical poetry, in which there is less of poetic elevation. The greater the compass of the poem is, the greater must be the variety of the measure of which the verse to be repeated by the line, is capable, in order not to weary by uniformity. Thus the heroic hexameter being capable of an infinite variety is best suited for the com-

prehensive epic, the iambic trimeter for the dialogue in the drama, while the phalaecean hendecasyllabus or the anacreontic verse is, on account of its uniformity, appropriate for shorter lyric poems only.

A rhythmical mass which arises from the *repetition of similar series*, is called a *σύστημα ἐξ ὁμοίων, systematic composition*. There is commonly no stop between the single series; hence, with certain exceptions, the hiatus and anceps are not permitted in the middle of the system, and a word can run into two series. At the end of the system the stop takes place unconditionally, with all its consequences, the end of a word, the anceps, and the hiatus. The last series of the system, on account of the close, assumes commonly a catalectic form, or a particular rhythm is added as a conclusion. The proportionate shortness of a system marks it as the form of a single lyric thought. The simplicity which belongs to a system, on account of the similarity of its parts, would ill contrast with the variety of sentiment of the more elevated lyric poetry; the latter does not, therefore, use it. The Ionic and Aeolian lyric poets and the dramatists employ it with more propriety. With the latter it forms usually the transition from the dialogue to the melic part of the drama; in general the system, as to its form, occupies a position between the composition by the line and that by strophes.

The shortest combination of different kinds of verses is the *distich composition*. The necessity of introducing a principal verse by another, or of letting another follow as a conclusion, furnished the first occasion for this composition. Such an introductory verse is called *στίχος προωδός, versus proodus*, and the concluding verse *στίχος ἐπωδός, versus epodus*. The greater variations of the rhythms and the small extent of the rhythmical mass, which this kind of composition presents, render it suitable for expressing single lyrical sentiments, chiefly of an elegiac (*distichum elegiacum*), jocose, satirical or epigrammatic import.

The *asynartete verses* stand between the verse and the composition by distichs. Here, too, a series is either premised as proodus to a principal verse, or attached as epodus, so, however, that both parts are not closely connected, as series which form a verse, nor on the other hand entirely separated like verses that form a distich. Hence the stop with its consequences sometimes takes place at the juncture of two series forming such verses, sometimes it does not. This

uncertainty in its treatment renders the asynartete verse unfit for the higher lyric poetry. It was more used by writers of epodes.

The combination of several verses into a rhythmical whole is called a *strophe* (στροφή, strophā). The verses are either like or different. To several, commonly three, like verses, an epodus is added as a conclusion, which sometimes, as in the Sapphic strophe, blends with the preceding verse into one. The number of verses which must belong to a strophe, is not fixed; but they must all, by their character and relation, manifest themselves as parts of a whole. An aggregate of different verses does not therefore make a strophe. A strophe can be repeated once or several times. When there are two strophes only, we may assume that the second corresponds to the first, and the second strophe is then called antistrophe (ἀντιστροφή, antistrophā). The greater variety of rhythms makes the strophe the form of lyric thoughts. But even here are manifold gradations from the expression of a single lyric feeling, the most suitable form of which are the so called *Aeolian* strophes, generally consisting of four verses, to the sublime odes to gods, heroes and princes, in which the more artful and various structure of the *Doric* strophes harmonizes with the subject.

As an epodus is joined as a conclusion, or a proodus as an introduction, to single verses, so in connection with two corresponding strophes, another, differing from them, can follow as a conclusion, the *epode* (ἡ ἐπωδός sc. στροφή), or precede as an introduction, *proode* (ἡ προωδός), or intervene as a middle song, *mesode* (ἡ μεσωδός). It is evident that this third strophe must always stand to the other two in a certain relation which manifests itself even in the measure, and that, in general, three such strophes must form an ideal whole. We call this kind of composition, because certain dancing movements are connected with it, the *choral*. It is peculiar to the higher lyric poetry, because the greater comprehensiveness and freedom of this form appears most appropriate for a lyric state of mind, which is not the effect of a momentary external impression, but the result of an inspiration deeply felt and proceeding from the heart. The Dorian lyric poets and the dramatists have in various ways and very artfully made several strophes to correspond with each other in the manner described above, partly in the antistrophic, partly in the choral form, which was connected with certain dancing movements.

Moreover a number of different verses may succeed one another in such a manner that the same succession does not return. In the very great variety which is here permitted, the poet might easily incur the danger of losing sight of that unity which, notwithstanding the variety, should comprehend the whole. This freest rhythmical composition was most adapted for the unrestrained intoxicated enthusiast whom a god like Bacchus inflamed. It is, therefore, the form of dithyrambs, paeans, and other wild songs. With this dithyrambic composition (*ουστήματα ἀπολελυμένα*) the highest grade of rhythmical form is attained, but at the same time the foundation is laid for deterioration. The perception of unity was lost; artificial and ever varying forms became favorites, which soon degenerated into trifling, for the amusement not only of the ear, but of the eye also; it is only necessary to call to mind the axes, altars, candlesticks and other figures of Alexandrian poets.

## CHAPTER X.

### *Of the Substitution of one Rhythm for another.*

ONE rhythm cannot be substituted for another, because each has its peculiar character, and thereby produces an impression not to be produced by another rhythm. It is, therefore, a peculiar phenomenon when, nevertheless, rhythms are interchanged with rhythms. But such an interchange is to be considered simply as a license which certain poets have allowed themselves.

The substitution takes place in those classes of rhythms only which are composed of equal and double kinds, i. e. the choriamb, ionic a majore, and a minore. For these, rhythms have been substituted which are equal to them, as to the number of times, but eurhythmic, as to their composition.

Thus for the choriamb the iambic dipody has been put, whence it may be inferred that the trochaic dipody must stand for the two ionics :

[illegible]

In the same manner the substitution of the trochaic dipody for the ionic a minore, and of the iambic dipody for the choriamb follows, if the trochaic dipody is substituted for the ionic a majore :

$\begin{array}{cccc|cccc|cccc|cccc} \text{'} & \text{'} & \text{v} & \text{v} & \text{'} & \text{'} & \text{v} & \text{v} & \text{'} & \text{'} & \text{v} & \text{v} & \text{'} & \text{'} & \text{v} & \text{v} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

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It is not essential that in these substitutions the feet are sometimes preserved pure, sometimes not. This depends upon the more or less elegant treatment of the rhythm; hence even two separate trochees have been used in the ionic a majore, and even the hiatus allowed between the two.

The occasion of the above substitutions is to be found in the arrhythmy of the feet, which it was desired thereby to soften. For example, the weak coincidence of the theses, together with the forcible concussion of the arsis in  $\text{---} \text{v} \text{v} \text{'} \text{'} \text{---}$  produced an unpleasant effect, and an effort was made, by the substitution of the iambic dipody for the one or the other foot, to render the verse more eurhythmic. The want of a suitable conclusion causes this substitution to occur most frequently in the last foot.

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into a short:  $\text{v} \text{v} \text{---} \text{v} \text{v} \text{---}$ . This alteration has been called *refraction* of the rhythm (*ἀνάκλασις*), and such a verse *refracted* (*ἀνακλώμενος*).

Greater variety was introduced, by the substitution, into the rhythms, and on account of the difference of the forms, *σχήματα*, which they could assume, they were called *poly-schematist*, *ὑπομοι πολυσχημάτιστοι*.

The real choriamb is distinguished, by the substitution of the iambic dipody, from the dimeter dactylicus catalectic

Moreover a number of different verses may succeed one another in such a manner that the same succession does not return. In the very great variety which is here permitted, the poet might easily incur the danger of losing sight of that unity which, notwithstanding the variety, should comprehend the whole. This freest rhythmical composition was most adapted for the unrestrained intoxicated enthusiast whom a god like Bacchus inflamed. It is, therefore, the form of dithyrambs, paeans, and other wild songs. With this dithyrambic composition (*συστήματα ἀπολελυμένα*) the highest grade of rhythmical form is attained, but at the same time the foundation is laid for deterioration. The perception of unity was lost; artificial and ever varying forms became favorites, which soon degenerated into trifling, for the amusement not only of the ear, but of the eye also; it is only necessary to call to mind the axes, altars, candlesticks and other figures of Alexandrian poets.

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In the dimeter ionicus a minore  $\text{---} \text{---} \text{---} \text{---} \text{---}$  the last foot

frequently assumes the form of a trochaic dipody  $\text{---} \text{---} \text{---} \text{---}$  and then, in order to avoid the coming together of three arses, the second long of the first ionic has likewise been changed

into a short:  $\text{---} \text{---} \text{---} \text{---}$ . This alteration has been called *refraction* of the rhythm (*ἀνάκλασις*), and such a verse *refracted* (*ἀνακλώμενος*).

Greater variety was introduced, by the substitution, into the rhythms, and on account of the difference of the forms, *σχήματα*, which they could assume, they were called *poly-schematist*, *ἑνθμοὶ πολυσχημάτιστοι*.

The real choriamb is distinguished, by the substitution of the iambic dipody, from the dimeter dactylicus catalectic

in syllabam. The choriamb, therefore, to which the iambic dipody corresponds, must not be considered dactylic; but, on the other hand, the absence of the substitution does not prove the rhythm to be dactylic.

The higher Dorian lyric poetry (Pindar) rejects this substitution as contrary to its dignity; the tragic poets, however, use it, and in such a manner that different forms often correspond to each other in strophe and antistrophe.

It is not a change of the *rhythm*, but of the *measure*, if the irrational time is put for the rational, or if a long is resolved into two shorts, or two shorts are contracted into one long.

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## CHAPTER XI.

### *Caesura, Diaeresis.*

THE verse-rhythm is united to words, elements which are themselves rhythmical. The intensity of force manifests itself in the verse as arsis and thesis; in the word, as more elevated and more depressed accent (acute, grave): the extension in the verse as metre; in the word as quantity. From a recurring succession of arses and theses, for which a corresponding metre is substituted, arise rhythmical series; the smallest series, by the repetition of which, the larger are produced, is the verse-foot. So also in the word-rhythm, the smallest rhythmical unit, is the word-foot; and from the sequence of word-feet, arise word-series. Verse we defined to be a limited whole consisting of one or more verse-series; to this, the sentence corresponds, which consists either of one or of several word-series (simple or complex sentence). To the composition by distichs, the period consisting of antecedent and conclusion corresponds; to the strophe, antistrophe and epode, the proposition, antithesis and conclusion.

The question now arises whether the verse-rhythm wholly coincides with the word-rhythm; that is, whether the arsis falls on the acute, the thesis on the grave, the long upon a long syllable, the short on a short syllable; whether a simple series embraces a simple sentence, and a verse, according as it consists of one or several series, includes a simple or complex proposition; whether, finally, in the distich, a period con-

sisting of antecedent and conclusion, and in the strophe, antistrophe and epode, a period consisting of antecedent, antithesis and conclusion must be completed.

We have however already remarked (c. 6.) that in the ancient languages the word-accent does not coincide with the verse-accent, by which the rhythm gains in life and flexibility. But metre and quantity are the point of union, where verse-rhythm and word-rhythm meet, as otherwise an absolute contradiction between the two would take place; for, in general, the feet of the word-rhythm, and of the verse-rhythm, and therefore the rhythmical series and sentences, coincide as little as the accents. The interweaving of the two produces variety and power; the coincidence, uniformity and feebleness; but not in all rhythms to a like extent.

In rhythms of the unequal kind, which are lively and flexible in their character, the interweaving of the word-feet and verse-feet is suitably applied, because the liveliness is thereby heightened. In falling rhythms, which are in their nature relaxed, the contradiction between the two feet obliterates the feeble thesis termination; the ending of the word, which usually takes place in the arsis, raises this and causes the thesis to be more lightly passed over. Hence, iambic, trochaic, and dactylic series delight in the interweaving of word-feet and verse-feet; the anapaestic however, less so, because the forcible termination upon the arsis, if it should fall within a word, would not sound out so strongly. The same remark applies to the cretic, choriamb, and the rising ionic.

These laws, however, are not so strict but that they allow various exceptions, which when a specific purpose is attained by them, are by no means faulty. The effort also to unite word-feet and verse-feet, ought not to be carried too far. Too great solicitude is as objectionable as too great negligence. With all the laws, which art prescribes to itself, freedom ought not to be destroyed; for true art is that which moves freely within the laws.

With respect to verse-series and word-series, they can be interblended, or the ends of both coincide.

From the coincidence and disagreement of verse-series and word-series springs the idea of the *diaeresis* and *caesura* (*διαίρεσις* and *τομή*;) abscission and incision.

The coincidence of both feet, is called the *foot-diaeresis*, the coincidence of both series is the *principal diaeresis*, and the disagreement of the two feet, is the *foot-caesura*, so that

the word-foot is divided by the verse-foot, hence the name; and the disagreement of the two series, so that the verse-series ends before the word-series, is the *principal caesura*.

Every principal diaeresis and principal caesura is at the same time a foot-diaeresis and a foot-caesura. In writing, the end of a word-series is usually distinguished by a punctuation mark; hence the principal diaeresis and the principal caesuras, fall in the punctuation, as

*Ἀρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς*

— — — — —, — | — — — —, | — — — —

The verse has a principal caesura and a principal diaeresis, and is accordingly divided into three series.

The verse

*Integer vitae, scelerisque purus*

— — — — —, — | — — — — —

has a principal caesura, and therefore consists of two series. Feet of three syllables, as the dactyle, are capable of a two-fold foot caesura, either after the long — | — —, which is called the masculine, because it is in the arsis; or after the first short — — | —, *κατὰ τὸν τροχαῖον*, which, as it occurs in the thesis, is less strong, and therefore is called the feminine.

Caesura and diaeresis, have but one aim, namely the marking of the terminations of the series; the poet, therefore, will be able to make use of them at his pleasure. But certain rhythms are more inclined to the diaeresis, others more to the caesura. In general those rhythms which delight in foot caesuras, will have principal caesuras; rhythms which are inclined to foot diaerèses, will have principal diaerèses. Trochaic, iambic and dactylic series therefore have mostly the caesura; anapaestic, choriambic, cretic and ionic, mostly the diaeresis; but the former do not entirely exclude the diaeresis, nor the latter the caesura. Thus, for example, the trochaic catalectic tetrameter in the lyric poets has the caesura mostly after the arsis of the fifth foot;

— — — — —, — | — — — — —

in the dramatists on the contrary the diaeresis occurs after the dimeter;

— — — — — | — — — — —

It is clear from what has thus far been said, that the caesura and the diaeresis belong to the essence neither of the verse-rhythm nor of the word-rhythm, but are only perceptible when the two are united; hence it follows that it is an error to stop in the caesura with the voice; but in the diaeresis a short stop is more readily allowed, because a series ends in it. This also is the reason that, when a pause must be made in the midst of a verse, a diaeresis also occurs, as in the elegiac pentameter:

— — — — — | — — — — —

*Nubila si fuerint nullus amicus erit.*

The question now arises, how the diaeresis and the caesura are marked by the voice. The beginning both of a verse-series and of a word-series commonly has a greater elevation or intensity of the voice, than the end. The diaeresis is therefore marked by a corresponding falling of the voice: the caesura, on the contrary, by a corresponding rising. The fact that a syllable short by itself, can be used for a long, if it stands in the caesura, is to be explained by this increased intensity. This lengthening, however, takes place only in dactylic rhythms, and then for the most part only in the epic poets.

We have seen above that the coincidence of verse-series and word-series is purposely neglected in order to produce certain effects; the same is the case with verse-periods and periods in language. A word in a period of language that runs into a following verse produces the same impression as the syllable that stands in the caesura, as Hom. Il. I. 51, 52.

*Ἀντάρ' ἔπει' ἀντοῖσι βέλως ἔχευεν κῆς ἐφίμεις,  
Βάλλ'· αἰὲ δὲ πύραι κ. τ. λ.*

The same also applies to strophes, which do not always close with grammatical propositions. See Pind. Olymp. VI. 49, 50. Pyth. I. 32, 33.

We have thus treated, in this First Part, the doctrine of the definition, of the general laws of rhythm, and of its representation to the senses by the means of speech. The consideration of the method by which the rhythm embodied in words was adapted to song and music lies beyond the limits of metrical science, and forms a part of the theory of the music of the ancients.

## PART II.

### THE APPLICATION OF THE LAWS OF RHYTHM TO POETRY BY THE GREEKS AND ROMANS.

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#### INTRODUCTION.

*Brief Survey of the History of Greek and Roman Poetry,  
with particular reference to the Metrical Form.*

GREEK poetry is superior to that of all other nations both because it developed itself from the earliest and rudest beginnings to the highest degrees of perfection naturally and independent of foreign influence, and we are able, notwithstanding the loss of many works, to follow exactly the course of its development, and because it shows itself in all its parts so harmoniously unfolded that it justly has been and will be a model to all nations for all time. The harmony reveals itself principally in the choice of the most suitable form to each subject, and so by a reversed process the perfection of the material, the really spiritual element of poetry can be traced from the perfect form. Since in a national poetry, as the Grecian was, the national character is necessarily reflected, and since, notwithstanding the unity of the Greek mind, still each tribe had its peculiarities, and maintained them in life as in poetry, and stamped them upon the material as upon the form, it is evident that the metrical science is not only to be considered, as is usually done, as an auxiliary science for the better understanding of the ancient poets, or as a direction how to imitate them in poetic attempts, but that as a system of artistical form of the poetic thought, it has a higher historical value. We look, therefore, upon the metrical science, as a production of antiquity which like any other of its productions, bears on itself the peculiar stamp of its origin. But as without a knowledge of the form the poetic material cannot exercise its full effect upon our mind, and can, there-

fore, be understood in part only, so on the other hand, the knowledge of the form without that of the material, is something empty, meaningless, a shell without a kernel.

Hence it follows, that the knowledge of ancient poetry is a necessary preliminary to the study of metrical science. But that which we shall present here, is not so much a history of ancient poetry, completely carried out in all its parts, as a brief outline, in which the most important points are to be set forth with special reference to the metrical form.

The origin of Greek poetry is enveloped in obscurity. This much may be inferred, by putting together the scattered notices, that it proceeded from the religious feeling, as with almost every nation. Hymns to gods and heroes were the first poetic attempts. Since, however, there never existed among the Greeks a distinct order of priesthood, to whom wisdom and art belonged as a monopoly, this temple-poetry was at the same time popular, it stepped forth from the temple into life, and became national poetry, after the Greeks had, in the Trojan war, for the first time fought together. If previously the myths of single tribes and families, which singers or sages *αἰδοί, σοφοί*, related, interested him only whom they immediately concerned; the representation of that event, in which each tribe had taken part, had general interest, and became, therefore, the foundation of all succeeding poetry among each tribe. Even if Homer and his school were not the first poets and singers, they are still to be considered the fathers of Greek poetry, for this very reason, because, by the description of that event which had united the Greeks for the first time, they had generally awakened and cherished the sense of art. They had borrowed the form from that temple-poetry; for the heroic hexameter is older than Homer; it is the sacred verse, in which from the earliest times men have spoken to the gods in prayer, and the gods to men by oracles.

The homeric songs, notwithstanding the attraction which they possessed for all Greeks, did not belie their native country, Ionia. The Ionians were, among all the Grecian tribes, most inclined to a gladsome, cheerful enjoyment of life, whom therefore the entertaining character of the epos pleased more than the reflection of lyric poetry or the seriousness of tragedy.

The poems of *Hesiod* (900?), (*Theogony*, *Works and Days*, and the *Shield of Hercules*), approached nearer to the temple-songs than the Homeric or later cyclic epics. The people received from the lips of experienced priests instruc-



tion on the origin of the gods, heroes and men, rules concerning household affairs, agriculture and the like.

These epic-didactic poems form the transition from the epos to the *gnomic* and *elegiac* poetry. The form of government had been altered in most Grecian states after the Trojan war, and particularly after the great migration of the Dorians. Monarchies had become republics. Thus in the course of time the interest in the myths was lost which for the most part exalted old reigning families which were either extinct, or had been expelled by the people. The political life, on the other hand, roused the mind of the people to reflections on country, laws, war, and other such subjects. This does not remain without influence upon poetry. *Callinus* (700), *Tyrtæus* (680), *Solon* (590), *Theognis* (550 ?) inspire love of country, exhort to valor and virtue, and censure the faults of the citizens. Others, like *Mimnermus*, (630), sing in true Ionian manner the joys and instability of life, and in a kindly and melancholy mood invite to enjoyment. *Simonides* of Ceos (500), who lived for the most part at the courts of kings, imports to the elegy, instead of the political spirit, a more lyric melancholy character, which it has ever since retained.

The form of the elegiac poetry originated from the epic. The elegy was not, like the epos, a continuous narration, but divided itself into single thoughts and sentences, *ῥωμαίαι*, which, however, are united by a common tendency. The hexameter was shortened into the elegiac pentameter (properly two trimetri dactylICI catalectICI in syllabam), and thus always a hexameter and a pentameter formed a whole, distinction elegiacum, long enough for the expression of a single thought. At the same time it gave the first idea of the strophe, according to which the later lyric strophes were formed. The dialect used in the elegy, as in the epos, was the Ionian; the musical accompaniment consisted of wind instruments alone. The flute-nomos is peculiar to the elegy.

Where poetry once exists, the poetic aspect even of jest and satire is soon discovered. Satirical poems are even ascribed to Homer (*Margites*, *Batrachomyomachia*). But it is under a free government alone that jest can find utterance, and thus *Archilochus* (700), likewise belonging to the Ionic stock, is the first political satirist of note. He chastises vice and vulgarity often under cover of a fable, often, too, not sparing the person. *Simonides* of *Amorgos* (500) is known to us by his satire upon women. *Hipponax* (540) was,

throughout antiquity, notorious for his bitter sarcasms. The usual and original form of this jesting kind of lyric poetry was the *iamb* (trimeter iambicus acatalectus), whence the poets of this kind are called also *Iambographers*.

The iamb is probably not much later than the hexameter; at least it is formed in imitation of it; for the former was originally, like the latter, measured by feet, and not by dipodies, as the generally pure iambs of the older iambographers prove. A contrast was thus formed between the iambic and dactylic rhythms. For as the language of every day life inclines more to the iambic rhythm, so the iambic verse was the form for subjects taken from the present time, and later for the dialogue; the dactylic rhythm, on the other hand, being more quiet and dignified, was better adapted for the representation of the grander, more elevated past.

The iambographers, however, did not exclusively use the iamb of six feet. They made use partly of longer iambic verses, as tetrameters, partly of the trochaic tetrameter, related to the latter, partly combined, after the manner of the elegiac distich, two verses, so that a shorter verse preceded or followed a longer one. The verses themselves were partly simple, partly compounded of several series, sometimes asynartete. Archilochus is named as the inventor of the epodic composition. Hipponax provided iambic and trochaic verses (usually the trimeter iambicus acatalectus and the tetrameter trochaicus catalectic), by the reversion of the last foot, with a peculiar close, which, by its striking arrhythmy, produced a comical effect (Hipponactean or limping verses, scazons or choliamb).

More harmless than these satirical poems were the mirthful songs of joy, wine, and love, which, from the most distinguished master in this kind, *Anacreon* (520), were called Anacreontic. The dialect of these poems was the Ionian; the form adapted to the softness of the subject, either the dimeter ionicus a minore, which in its unbroken form approaches the fall of the iambic rhythm; hence its corruption to the hemiamb or the glyconic, choriamb, ionic, and similar measures; partly by the line, partly by systems.

The Ionian lyric poetry is followed by the Aeolian, partaking of the passionateness and vehemence, the *πάθος*, of the Aeolians. Sensual love, degenerating into mania, enthusiasm for freedom and country, are the material of this kind of poetry. *Alcaeus* (600) and *Sappho* (612) are universally ac-

knowledge by antiquity as its perfecters. The musical accompaniment are string-instruments, especially the cithara; the dialect Aeolian; the metrical form, more varied than in the previously mentioned kinds. They either repeat single verses, generally compounded, especially the Aeolian, consisting of irrational dactyls with a preceding basis, dactylic-logaoedic and choriambic, or make use of systems, especially the choriambic, glyconic, and ionic; this form attains, finally, the highest degree of perfection in the *Aeolian strophes*, so called, which generally consist of four verses, the last of which forms the close (Sapphic, Alcaic, Asclepiadean strophe).

The last step in the progress of lyric poetry to perfection, was taken in the *Dorian lyric poetry*. The Dorian tribe were distinguished above all other Greek tribes by their manly seriousness and deep thought, and their poetry bears the same stamp. Passionless composure, and equability, freedom of the mind, and perfect harmony of the understanding and imagination, in one word, that which the Greeks call *ἡθός*, rules in it. *Alcman* (660), *Stesichorus* (550), and *Ibycus* (550), were the first to cultivate this style; but the grand and lofty *Pindar* (d. 442), the philosophical, reflecting *Simonides*, and the cheerful, graceful *Bacchylides* (450), brought it to perfection. The glory of the gods (hymns, paeans, dithyrambs, prosodies, parthenics, hyporchemes) and of the victors in the sacred contests (epinicia, encomia, scolia) was the usual material of this lyric poetry. The form adapts itself to the substance; the dialect is Doric, modified according to the language of the epos.

In the place of the simple Aeolian strophe, the more complicated Doric was formed, which, because it was at the same time destined for the dance, was extended to the strophe, antistrophe and epode. The musical accompaniment was adapted to the greater metrical perfection and the movement of the dance. The mood in which a Doric poem is composed, determines its subordinate character. We distinguish in the remains of Dorian lyric poetry chiefly three moods: the *Doric*, *Lydian*, and *Aeolian*; and according to these three subordinate styles, all of which were distinguished from one another by subject, language, rhythm, singing, musical accompaniment and dance. The Doric was serious and manly, the Lydian sweet and effeminate, the Aeolian bold and impassioned.

A species of the Dorian lyric is the *dithyrambic* poetry, the inventor of which is supposed to be *Arion* (620), and which

was afterwards cultivated in Athens so as to form an independent style. A bacchanal enthusiasm is the prominent characteristic of this kind, and the form corresponds to it. The metre, especially after *Timotheus* (400), consisted of ever varying rhythms, full of bold measures and rapid transitions; the greatest variety, in which unity is lost sight of, so that the effects of excessive art are evident. The music, too, in the Phrygian mood, with wind-instruments, and the dance performed by cyclic chorusses, had a wild, overpowering character.

A peculiar species of poetry developed itself, in Athens, from the lyric poetry, and indeed directly from the dithyrambic, the *drama*. Dionysiac festivals were celebrated in Athens, as in other cities, by songs to Dionysos. Between the single songs, one of the performers presented himself, who related and represented mimetically the exploits of the god. Of these lyric and epic elements, *Thespis* (590) is said to have formed the first dramas, and exhibited them extemporaneously. However imperfect they may have been, still they found imitators. The material was extended by giving up the exclusive relation to Bacchus, and treating, in its stead, of other myths of a less joyous character.

Thus tragedy separated itself from the Satyrdrama. In the former, man appears in a struggle with fate, with the gods, and with his own passions. It is elevating to our feelings, that he ventures upon the contest with these powers, that his liberty, conscious of its own power, opposes necessity, that he falls like a man, when the inevitable destiny smites him. The Satyrdrama was intended as an afterpiece, to cheer the spectator put by the tragedy in a sad and serious mood. It moved in the same mythical world, and frequently was not without a relation to the tragedies just performed (tetralogy); but it placed its characters in circumstances less sad, made them extricate themselves from difficulties by some cunning trick, and especially entertained by the jokes of the chorus of Satyrs.

As the dramatic material is divided into two principal parts, the epic part or dialogue, and the lyric or melic, so is the form. The iambic trimeter, rendered more weighty and dignified by the admission of the irrational measure, is the usual form of the dialogue; in the Satyrdrama it moves more lightly in consequence of resolutions. The poets sometimes substitute the catalectic trochaic tetrameter. The anapaes-

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tic systems form the transition from the dialogue to the melic part. The melic part itself is in its metrical, orchestral, and musical form Doric. It consists of larger rhythmical masses, which assume sometimes a strophic, sometimes a choral, sometimes a dithyrambic form, and upon this the dance and musical accompaniment depended. The dialect of the drama is the Attic; still the melic part especially is furnished with many epic and Doric forms.

*Aeschylus* (d. 456), *Sophocles* (d. 406), and *Euripides* (d. 406), are considered the greatest masters of tragedy. In *Aeschylus* the lyric element is still predominant; hence the chorus occupies a great portion of his plays; he is elevated, forcible, bold, and of a rich imagination. In *Sophocles*, the most beautiful harmony between the lyric and epic prevails; he is noble, delicate, religious; his language unaffected and dignified; plan and execution of the plot excellent. In him the drama attained the highest perfection. In *Euripides*, the lyric element, the chorus, is no longer an essential part of the drama; on the contrary, it is frequently without any relation to the action. His tragedies are calculated for momentary effect and for exciting emotion. The influence of the sophists is particularly perceptible in the numerous moral maxims and rhetorical artifices which he makes his characters to exhibit. His language is for the most part natural and beautiful, sometimes affected. In the form, too, he is less correct than his two predecessors.

Together with tragedy, comedy was formed as the contrast to the other, from the same lyric and epic elements. Tragedy represents a mythical world; it is, therefore, serious and elevated. Comedy utters its opinion of the contemporary world, of the constitution of the state, the life of the citizens, the national faith, of poetry, philosophy; it is, therefore, caustic and satirical, especially at a time of universal degeneracy. The principal conditions, on which alone this species can flourish and operate favorably, are political liberty, which allows to speak publicly of the defects of the state, and a man who has a correct conception of the state of things, perceives the real defects, and knows the means to counteract them, who possesses a rich measure of wit, humor and imagination, in order to gain the hearing of the people, even for bitter truths, and who, finally, is courageous enough to direct public attention to the defects. All this is found united in *Aristophanes* (431) and his time. Be-

sides him, *Cratinus*, *Eupolis*, *Pherecrates*, and *Plato* are mentioned as comic poets.

The form of this species resembles, as to its essence, that of tragedy, with the exception, that it allows more liberties. The iambic trimeter is rendered lighter by frequent resolutions and the admission of the anapaest. The same applies to the trochaic tetrameter. Peculiar to comedy are the catalectic iambic tetrameter, the catalectic anapaestic tetrameter (versus Aristophaneus), and several dactylic, glyconic, and choriambic measures (metrum Eupolideum, Cratineum, Platonium, choriambicum polyschematistum, Priapeum and others), which often occurred, particularly in the parabasis. The chorusses have more varying, more rapid, and less dignified measures than in tragedy. The *σοστήματα ἐξ ὁμοίων* are particular favorites. When, at a later period, the free constitution of Athens had passed away (410), and the impoverished state could no longer maintain the comic chorus, the middle comedy, so called, sprung from the old comedy, which was almost entirely destitute of a political character. It railled at the faults of individuals under feigned names and circumstances. Of this kind we have a single piece of Aristophanes, the *Plutus*. Of the comedies of *Antiphanes* and *Alexis*, belonging to this kind, we have fragments only.

Here, in fact, closes the history of the development of Greek poetry; what the Greeks did later is imitation, partly of earlier master-pieces, partly of foreign poetry. The development of the form too, is herewith terminated. For materials not yet employed, the existing metrical forms were used, which, indeed, were peculiarly modified, and frequently in such a manner as to degenerate into tasteless conceits and tricks.

The causes of the sudden exhaustion of the creative power of the Greeks are to be found partly in external circumstances brought on by Philip and Alexander, which destroyed the political life of the Greeks, together with which the peculiar national life and poetry died away. A distinct order of scholars is forming, especially in Alexandria, who alone know and imitate the earlier poetry; the people have forgotten it, and remain strangers even to the imitations. Besides this, the more frequent intercourse with foreigners, the transplanting of intellectual activity from the old classic into a foreign soil, at Alexandria, Pergamus, and Rome, the constantly increasing decline of morals, the impoverishment of the people, the



unquiet, warlike times operated unfavorably. But in part the cause of this decay lies in the nature of poetry itself. Poetry had developed itself step by step until it arrived at the highest perfection; it was now in danger of degenerating through excess of refinement, of which the later Dithyramb and Euripides exhibit no indistinct traces. This sudden dying out of original Greek poetry, therefore, is not a premature death which we ought to lament, but a natural one, such as every literature must experience after having attained a certain completeness; it is rather an advantage of Greek poetry that it has not out-lived itself like the Roman.

Almost all kinds of poetry were imitated by those who were familiar with ancient Greek Literature. They were distinguished by copiousness of learning, beauty of language, and melody of rhythms. Among the epic writers the most famous is *Apollonius of Rhodes* (196), who described the Argonautic Expedition. Didactic poems were especial favorites. An attempt was made to unite science, which just at this period was greatly enlarged, with poetry. The distinguished writers in this species, are *Aratus* (275) in his *Phaenomena* and *Diosemeia*, and *Nicander* (160), author of the *Theriaca* and *Alexipharmaca*. In lyric poetry imitation extended especially over the lighter Ionic and Aeolic species: the hymn, the elegy, the epigram, the Anacreontic song, *Scolia*. The most distinguished lyric poets are *Callimachus* (272) whom the Romans frequently resorted to, and *Cleanthes* (260) known by his hymn to Jupiter. A large portion of such lyrical attempts from this and a later period have been handed down to us in the *Anthology*, of which the first collector was *Meleager* (100). Among the imitators of the drama, the best known are *Lycophron*, (274) by his *Cassandra*, *Sositheus* (275) by his Satyric dramas, and *Rinthon* (275) by his Parodies.

A peculiar phenomenon of the Alexandrian age is Mysticism which originated in oriental ideas. It appeared poetically through the imitation of those old Mystagogues, Orpheus, Musaeus, Linus, Olenus, and others, and the use that was made of them: hence the Theogonies, Hymns, Epics, didactic and gnostic poems, which appeared under their names in this and a later period.

The longer the time from the classical period, the rarer and poorer imitations became, but strictly speaking they did not wholly cease, until Constantinople, the last refuge of the ancient Greek Language and Literature had fallen (1453).

Those of the later period who deserve to be mentioned as didactic poets are *Oppianus* (200, A. D.) author of the *Cynagetica* and *Halieutica*, *Dionysius Periegetes* (200) author of a description of the earth; as Epic poets *Quintus Smyrnaeus* (450?) on account of his *παραλειπόμενα Ὀμήρω*, *Musaeus* (430?) on account of the epic of Hero and Leander, *Nonnus* (490?) on account of his *Dionysiaca*, *Tryphiodorus* (500), on account of his *Ἰλίου ἄλωσις*, and *Coluthus* (500), on account of the "Rape of Helen." *Michael Psellos* (860) was the first who set aside the ancient form. He is the father of the Political Verses, so called, in which the syllables only are counted, without regard to their prosodiacal value.

A peculiar kind of popular poetry, which the Greeks often imitated, flourished in Sicily. The beginning of this, as well as of Italian poetry in general, was of a more dramatic character: alternate songs of shepherds in the country, in which they sometimes renewed the recollections of former times, and represented mimetically the life and deeds of departed heroes and shepherds (Polyphemus, Daphnis, Comatas) and sometimes in turn jested with each other, and playfully alluded to known circumstances in their life. Thus, this poetry also had a serious side as it delineated former times, and a sportive one, when it touched upon the present. The natural scenes, sometimes magnificent and sometimes enchanting, which Sicily presented, could not have failed to waken early a perception of nature among the shepherds; hence that poetical painting is peculiar to them, which explains also the tendency to naturalness and to the faithful copying of reality, so that herein lies the characteristic difference between this and the poetry of Greece.

The inhabitants of Sicily made no attempt to perpetuate their poetical achievements by writing; they are therefore only known to us from the imitations of the Greeks. *Epicharmus* (486) was one of the first, who, having his attention called to the popular poetry of Sicily, attempted to reproduce it in Greek. He chiefly employed dramatically, the Sicilian and other similar myths, which were characterized by liveliness and sentiment. Hence these bucolic dramas were called comedies, although they differed widely from the Attic comedy. The reference to public life, as well as to the present in general, which was predominant in the latter, was wanting in the former, although they did not entirely exclude ridicule and satire. The pieces of *Epicharmus* appear not to have

had a chorus. The dialect was the Sicilian Doric: the metrical form, was that of the dialogue part of the Greek dramas. He appears to have been the inventor of the anapaestic tetrameter catalectic, or the verse called the Aristophanic.

*Sophron* (430) made use of the materials taken from real life for the construction of a peculiar species of drama, which, on account of the imitation of existing reality was called *μῆμος mime*. His principal merit consisted in the acute and delicate observation and lively representation of the subject. There appears to have been no peculiar mode of treatment in the mimes, but scenes from common life rather were delineated. Moreover no poetical form was adapted to this wholly prosaic matter; *Sophron* therefore wrote his mimes in Sicilian Doric prose.

When at a later period, the last traces of a peculiar bucolic life had disappeared in Sicily, and this species had ceased to be the popular poetry, later poets attempted to reproduce the past in a more epic manner, and thus arose the bucolic Epos or Idyll. *Theocritus* (280) is the most distinguished master of this species. He is a felicitous imitator of *Epicharmus* in the treatment of mythical materials, and of *Sophron* in mimetic representation; he is a poet of delicate feelings, and a skillful observer. The form of his poems is epic, the heroic hexameter, but peculiarly modified by a fixed division (*τετραποδία βουκολική*) probably after the model of *Stesichorus*, who used the hexameter in his bucolic poems. To this bucolic poetry, the alternate song (*ᾠσμα ἀμοιβαῖον*) and the refrain, or burden (*versus intercalaris*) belong. *Aeschylus* probably learned the last in Sicily, and used it in his *Agamemnon* and *Eumenides*. Next to *Theocritus*, *Bion* (280) and *Moschus* (280) are distinguished as bucolic poets.

This species of poetry, which copied common life, was not without its influence upon the New Comedy in Athens. Comedy had by degrees lost all reference to real life. In the old comedy, persons were not spared; in the middle, attacks on real persons were allowed only under feigned names; in the new, however, there was no political character at all. It approached the Mime by a faithful representation of men of the most opposite conditions, and by a subtile delineation of character, but differed from it inasmuch as this delineation of character and mimic representation was not its single aim, but both were interwoven in an interesting adventure, which was carried through the whole (*fabula*), furnishing a variety

of ridiculous situations. This species of comedy had no chorus, and therefore its metrical form was mostly confined to those metres which the earlier dramatists were accustomed to employ in the dialogues. They appear to have marked in a striking manner, the various states, from the greatest composure to the most violent passions, by the different iambic, trochaic, anapaestic and cretic measures. The masters of this species, of whom only fragments and Roman imitations have been preserved, are *Alexis* (330), *Menander* (320), *Philemon* (300), and *Diphilus* (300).

It was chiefly these dramatic and mimetic kinds, which procured for Greek poetry a reception among the Romans. For the peculiar popular poetry, which is more ancient than the imitation of the Greeks, bore the general Italian character, and hence, though ruder than the Sicilian, in kind it was not unlike it. It is true the Romans also had a temple poetry, which however was in the highest degree inartificial, and appears at the same time never to have been the poetry of the people properly so called; it was rather the property of particular colleges of priests, which had their origin in Etruria. This poetry was continued for a long time but became more and more unintelligible to the people and even to the priests themselves. The original form of these *sacred songs* was the Saturnine verse, in which Saturn and Faunus communicated their oracles, as among the Greeks the gods used hexameters for this purpose. It seems that in this measure, verbal accents prevailed, but the quantity of syllables could not have been observed, because it was not developed until later, by the imitation of the Greeks.

The popular poetry which existed at the same time with this temple poetry was wholly rude and artless. The amœbaean and dialogue form is the predominant one, because, properly speaking, it sprang only from social conversation. The material is for the most part taken from the present; hence a mixture of merry tales, novelties of the town, descriptions, ridicule of well known persons or circumstances, pleasantries, wit, sage rules of life, but all without a definite plan, and this motley mixture was well expressed by the word *Satura*, *Satire*. The wanton jests of those who were assembled to celebrate a marriage or some other joyous festival, formed a subordinate species, called the *Fescennine*. The songs, which according to Cicero, (*Tusc. I. 2.*) the ancient Romans sang alternately to the flute, in which they cele-

brated the deeds of the gods and of their ancestors, during public entertainments, which were appointed in honor of the gods, were of a more serious kind, but wholly destitute of poetical merit, and in no respect whatever to be compared with the Epos of the Greeks.

When learned Greeks began to translate Greek poets into Latin, and made Greek poetry accessible to the multitude, the Italian national poetry for the first time appeared in contrast with the Greek. The drama, especially the new comedy, formed the point of union. *Livius Andronicus* (240) translated Greek pieces and brought them upon the stage, and *Cn. Naevius* (230) and *Q. Ennius* (200) followed his example. The people were more pleased with the comedy because it was more easily understood and more resembled the prevailing Italian species. The rude multitude had less perception of tragedy. If anything attracted them, it was the external splendor with which it was represented; moreover, the mythic world, and the peculiar Greek life in which tragedy moved might well have been too foreign to give them much pleasure, although examples are not wanting, in which national materials were used, but the rarity of such phenomena creates the suspicion, that in spite of this the people were incapable of being inspired with any great delight in tragedy.

With the great favor which comedy enjoyed, it could not fail to happen that the Roman Satire also, which, to distinguish it from the later is called the dramatic, should undergo a transformation, and especially by making a fable or plot constitute a part of it. But that the genuine Italian form might not be at variance with the material, if that had been taken from the Greek comedies, the Atellan fables, a species of play which had long existed in Campania, in the neighborhood of Rome, were selected. The Atellanae, were mimes in which Campanian peasants played the principal characters. The plan of the fable must have been extremely simple, since those pieces, as well as the Satire, were only improvised; jests and the faithful delineation of reality always continued to be the principal part of the entertainment. Thus we find an opposition between the foreign and the national elements; but the more familiar the Romans became with the Greeks, the more they sought to Hellenize what was their own, and the more unimportant the distinction became. Thus the Atellanae acquired in later times a

Greek form through Pomponius, like that of the Greek comedy, and finally blended with the mime, to which the Romans had likewise given the Greek form. Another species similar to these, was the *fabula togata*, a kind of comedy which delineated genuine Roman manners and characters, while in the *fabula palliata* those of the Greeks were accustomed to be represented. The form of all these species was that of the new Greek Comedy; iambic and trochaic measures, anapaests, cretics, etc. One peculiarity is the Bacchic metre, which with the Romans took the place of the dochmius, which they seem to have used but little if at all. All these more vehement measures, were delivered in a musical recitative, and these portions were therefore called *cantica*: the more grave trochaic and iambic measures, as the metres of dialogue, were declaimed without a musical accompaniment. In the treatment of the verse, the Romans were much freer than the Greeks, manifestly because the verse always retained a certain degree of dependence on accent.

The most distinguished masters of these kinds of the drama are the following: in tragedy, *Naevius*, *Ennius*, *M. Pacuvius* (150), *L. Attius* (140); in the *fabula palliata*, *Livius Andronicus*, *Naevius*, *M. Accius Plautus* (184); *Cæcilius Statius* (170), *P. Terentius Afer* (105); in the *fabula togata*, *C. Afranius* (134): in the *Atellanae*, *L. Pomponius* (94), *Q. Novius* (90); in the Mime, *P. Syrus*, and *Decimus Laberius* (40).

The Satire, the genuine Roman mime, was thrown into the background by these kinds of drama. By degrees it wholly lost its dramatic character and approached the epic-didactic form. Satires were now written instead of being improvised, as they had before been. The satires of Ennius and Pacuvius however, appear not yet to have renounced wholly the dramatic form; *Caius Lucilius* (130) was the first to give them that epic-didactic form which they ever after retained. We have only fragments of his works.

The epic and lyric poems, in which for the most part both form and matter were borrowed from the Greeks, were still more foreign to the nation than the above mentioned kinds of drama. Livius Andronicus introduced the Epos in Rome by his translation of the *Odyssey* in the Saturnine measure. Naevius wrote the second Punic war in the same measure, and Ennius reduced the ancient Roman History to hexameters.

The didactic poem was the most favorite kind. In this also Ennius made the first attempt: the most celebrated, however, is the poem of *Titus Lucretius Carus* (60) *de rerum natura*. The hexameter which these poets used, differed essentially by its more careless structure from the later artfully-wrought hexameter of the epic poets in the Augustan age.

Among the species of Greek Lyric poetry, the Ionic and Aeolian found the most ready reception among the Romans, partly on account of the subject matter being easier and more intelligible, which must have rendered it also better adapted to imitation, partly on account of the simpler form, to which the less cultivated language of the Romans more easily conformed itself. The most famous lyric poet before the Augustan age is *C. Valerius Catullus* (48). His models are Sappho, Anacreon, Archilochus and Hipponax; the metrical form, therefore, of his poems, is exceedingly varied; he uses the hexameter in the small epic picture called the Epithalamium of Peleus and Thetis; the elegiac distich in the elegies and epigrams; in the smaller lyrical poems by turns iambic measures (especially the trimeter claudus), the hendecasyllabus, so called, the Priapean verse, the Galliamb, Sapphic and Glyconian Strophes.

The imitation of the Greeks flourished most brilliantly among the Romans in the age of Augustus. Men of distinguished intellect, full of learning and taste, studied Greek models, and sought to reproduce them in accordance with the character of the Latin language, not only with reference to the matter, but particularly in the form. The epic writers generally followed the Alexandrian poets, manifestly the best models of a rational and at the same time a learned imitation of classical antiquity. The most distinguished epic poets of this time are *P. Virgilius Maro* (d. 19, B. C.) by his *Aeneid*, and *Publius Ovidius Naso* (d. 17, A. D.) by his *Metamorphoses*. Through them the Latin hexameter attained its highest perfection and beauty. In didactic poetry also, they both stand at the head of their contemporaries. Virgil's poem on agriculture, and Ovid's *Art of Love*, and *Fasti*, are the best that we possess of this kind from all antiquity. The idyllic Epos also found in Virgil a felicitous cultivator, although he remains far behind his model Theocritus.

The Elegy is an especial favorite, particularly after the model of Callimachus. *Albius Tibullus* (d. 18, B. C.) is

distinguished for delicacy, warmth and depth; *Sext. Aurel. Propertius*, (d. 15, B. C.) for learning and taste; Ovid for ease and wantonness.

The greatest master of the Roman lyric poetry, is *Q. Horatius Flaccus* (d. 8, A. C.) With all his dependence upon the Greeks, he is still himself a creator and inventor. This is most clearly manifested in the metrical form, to which he found the means of giving the character of vigor and dignity in keeping with the Latin language by extremely simple modifications. His models are the Aeolian lyric poets, Sappho and Alcaeus, and, in the Epodes especially, Archilochus.

With his varied abilities, Horace embraced also the last remains of a genuine Roman poetry, which still existed in the Satire, and brought it to its highest perfection. His Satires contain a treasure of genuine wit, of delicate observations on the condition of affairs at the time, on literature and manners, as well as of practical philosophy and rules of life of universal application. The Epistles, an original species of poetry unknown to the Greeks, resemble communications to friends upon the most various subjects, full of pleasantry and wit, in a light poetic garb. The form of both species is the hexameter, whose purposely negligent structure is suitable to the matter, which never goes beyond real life, and is calculated to make us forget, as much as possible, art and imitation of the foreign.

The drama also, in this period, was brought nearer and nearer to the Greek, by more careful imitation of Greek models. But what it gained in art, it seems to have lost in originality. As tragic poets, *Lucius Varus* (B. C. 18), and Ovid, are distinguished, the one for his *Thyestes*, and the other for his *Medea*. Comedy found but few cultivators, evidently because pantomime, for which Augustus had a decided predilection, drove it from the stage.

After the death of Augustus, the traces of excessive culture, and consequently of the decline of poetry, become visible. The form is predominant,—to that all care is devoted. When the monarchical constitution had driven eloquence from public life, rhetoric took refuge with poetry, and exercised there a mischievous influence. Instead of true poetic inspiration, we often find nothing but declamatory bombast. The purity of language, as in general all scientific effort, disappears more and more after the time of Hadrian; even imitators become more rare. The matter of poetry be-



comes continually more insignificant, the form always more affected, until at last it degenerates into the rhymed leonine verses.

As Epic poets, we have to name *M. Annaeus Lucanus* (d. 65), on account of his *Pharosalia*, *C. Valerius Flaccus* (70), on account of his *Argonautica*, *P. Papinius Statius* (96), on account of his *Thebais* and *Achilleis*, *Caius Silius Italicus* (d. 100), on account of his *Punica*, and *Claudius Claudianus* (395). *Calpurnius Serranus* (50), is an imitator of Virgil in the Idyllic Epos. As didactic poets, *Q. Serenus Samonicus* (212), and *Nemesianus* (284) are to be mentioned.

The Aesopic Fable was handled by *T. Phaedrus Libertus*, (30) in the time of Tiberius, in iambs which are formed after the model of the ancient Comedians.

Satire flourished more than all other kinds, because the times afforded it ample materials. *Aulus Persius Flaccus* (d. 64), *Decimus Junius Juvenalis* (90), *T. Petronius Arbiter* (60), are distinguished,—the last on account of his half prose half poetic *Satiricon*, and *Lucius Annaeus Seneca* (d. 65) on account of his Satire upon the deified Claudius.

The achievements in the lyrical species are very small. The hendecasyllabus is the most favorite form. *M. Valerius Martialis* (100) is distinguished as the author of epigrams. He is the father of the witty epigram; the form is the elegiac distich, the iamb, the trimeter claudus, the hendecasyllabus, the Sotadic verse, and epodic measures. To the lyric poets also belong *Statius* on account of his *Sylvae*, *Decimus Magnus Ausonius* (380), *Claudian*, etc.

The achievements in the drama are more meager still. The ten pieces of *Seneca* which we possess are exercises in style, and hence were never brought out. The ancient *Atellanæ* again make their appearance under Tiberius, and speak with considerable freedom against the faults of that age. Indeed, this genuine Italian species of drama was never entirely extinct, but continued down to modern times under the form of the *comedia dell' arte*.

## SECTION I.

### SIMPLE RHYTHMS.

#### CHAPTER I.

RHYTHMS, THE FUNDAMENTAL FOOT OF WHICH IS TRIPLETIMED ;  
THE DOUBLE OR TROCHAIC-IAMBIC CLASS.

##### A. Falling, Trochaic Rhythms.

THE ground-foot of the trochaic rhythm is tripletimed and

falling:  $\overset{\frown}{\sim}\sim$ . The principal arsis rests on the first two shorts, the former of which has the stronger intensity (P. I. ch. 3. p. 13). The first and second short alone can be contracted (P. I. ch. 5. p. 21).

The trochaic rhythm, belonging to the double kind, is less dignified than the dactylic. It is quicker and lighter in consequence of the more forcible intensity of the arsis, and the more limited extension of the thesis (P. I. ch. 3. p. 13), and the rhythm being falling, has less force than the iamb, though this has the same times (P. I. ch. 1. p. 8). The rhythm may, however, by various modifications become both more forcible and grave, and also feebler and lighter.

The double kind delights in the union of pairs of feet into dipodies (P. I. ch. 3. p. 15), our  $\frac{2}{3}$  time. For reasons stated above the short of the second trochee of the dipody alone can

be converted into the irrational measure:  $\overset{\frown}{-}\sim\sim$ . In a trochaic series which is to be measured by dipodies, the freer measure is allowed in the even places (in sedibus paribus) alone. This rhythm, by dipodic measurement, and by a frequent use of the middle time, approaches to the dactylic and hence becomes graver and more dignified; by foot-measurement, and frequent resolution of the trochee into the tribrach it becomes more light and moveable. Thus we distinguish *light* trochees which are to be measured by feet and on account of their rapid movement, are particularly suited to the Aeolian mood, and grave, which proceed by dipodies, and on account of their greater dignity are frequently used in poems of the Doric mood (Hermann's Dorii Epitriti).

The poets made use of the irrational dactyl with limitations which will be hereafter more particularly described. The older Roman dramatists use the liberties, permitted in the even places, in the odd places too, (P. I. ch. 4. p. 19):

|     |     |             |       |
|-----|-----|-------------|-------|
| — ∪ | — ∪ | ∪ . . . — — | acat. |
| ∪ ∪ | ∪ ∪ | —           |       |
| — — | — — | — ∪         | cat.  |
| ∪ — | ∪ — | ∪ ∪         |       |
| — ∪ | — ∪ |             |       |

The proceleusmatic was probably not used; where it does occur, it should be concealed by the pronunciation.

Trochaic rhythms delight in the foot caesuras, because they gain force thereby (P. I. ch. 11. p. 40), as Pind. Isthm. III. 35:

*Τεσσάρων ἀνδρῶν ἐρήμωσεν μάκαιραν ἐστίαν.*

Longer trochaic series, if used by the line, have a principal diaeresis in the middle.

The catalexis of trochaic verses is in syllabam only.

The termination in arsi closes the verse forcibly; the catalexis is, therefore, very usual (P. I. ch. 7. p. 26).

The shortening of a long by the hiatus occurs in resolved trochees alone, and even then seldom, in lyric passages of tragedies, as Eur. Iph. Taur. 197:

∪ ∪ ∪ ∪ ∪ ∪

*Φόνος ἐπὶ φόνῳ, ἄχεα τ' ἄχεσιν,*

and in lyric poets, as Pind. Olymp. II. 83:

— ∪ — ∪ — ∪ — ∪ — ∪ — ∪ —

*Ἄοῦς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκεία βέλη.*

The hiatus in the trochaic arsis is very rare, and besides used in lyric poets alone, as Pind. Olymp. III. 30:

— ∪ — ∪ — ∪ — ∪ —

*Ἀντιθεῖς Ὀρθωσίᾳ ἔγραψεν ἱρὰν;*

compare also Olymp. XIII. 35.

The following are the single trochaic rhythms which are in use:

(1) *The Monopody.*—*Monopodia trochaica*:

‘—  
—˘  
˘

This smallest trochaic rhythm is sometimes found before other longer ones as an introduction, and is then called a *basis*

(βάσις). We shall always mark the basis with x, ˘—.

This trochaic basis contains the following forms: ˘—, —˘, —˘˘, ˘˘—, all of which are in use. Besides this basis an

iambic one occurs: ˘— (˘—, —˘, ˘˘—, —˘˘). They are sometimes interchanged. Pindar, however, uses always one form without interchange. With him the trochaic basis has usually the form of a trochee or spondee, more rarely of a tribrach, and once only as an anapaest. Nem. VI. 68.

x /  
—˘˘˘˘˘˘  
˘

*Ἴσον εἶποιμι Μελισίαν.*

The dramatists are less restrained in the use of the basis, being allowed to interchange the trochaic and iambic forms, as Soph. Philoct. 1125, 1148.

x /  
˘—˘˘˘˘˘— Strophe

x  
—˘˘˘˘˘— Antistr.

*Γέλᾳ μὲν χερὶ πάλλων.*

*Χῶρος οὐρεσιβώτας.*

The Aeolian lyric poets are still freer, exchanging the basis for the dissyllabic anacrusis, as Sappho in Hephæst.

x /  
˘˘˘˘˘˘˘˘˘˘˘˘

*Γλυκύπικρον ἀμάχανον ὄρετον.*

The Roman lyric poets used the basis commonly in the spondaic form only; Catullus alone uses the trochee, the iamb, and once the tribrach.

The trochaic basis, like every other rhythm which begins with an arsis, can be increased by the anacrusis:  $\overset{-}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$  ( $\overset{-}{\text{v}}\overset{-}{\text{v}}$ ,  $\overset{\text{x}}{\text{v}}\overset{\text{x}}{\text{v}}\overset{\text{x}}{\text{v}}$ ), as Aesch. Sept. c. Th. 356, 368.

$\overset{-}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

*Τί' ἐκ τῶνδ' εἰκάσαι λόγος πάρα.*

*Παγκλαύτων ἀλγέων ἐπιρρόθον.*

Or an iamb may be prefixed  $\overset{-}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$  (antispast), as Eur. Hec. 468.

$\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

*Ἀθαναίης ἐν κροκέῳ πέπλω*

Pind. Pyth. II. Epod. 8.

$\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

*Τὸν ἐνεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιομένους τίνεσθαι.*

The basis may also be repeated  $\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$ . In this case the second basis is usually treated with less freedom than the first. Pindar doubles the trochaic basis alone, as Nem. IV. 6, 22, 70.

$\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

*Ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.*

*Αἰγίνας ἔκατι. φίλοισι γὰρ φίλος ἐλθών.*

*Ἄντις Εὐρώπῃ ποτὶ χέρσοι ἐντεα ναός.*

the dramatists also the iambic, see below. A double basis

$\overset{-}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

with the anacrusis  $\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$  likewise occurs, as Pind. Pyth. VIII. Epod. 6. (v. 40, 60).

$\overset{\text{x}}{\text{v}}\overset{-}{\text{v}}\overset{-}{\text{v}}$

*Τίους Θήβαις αἰνίξατο παρμένοντας αἰχμᾶ.  
Μαντενμάτων ἔ' ἐφάψατο συγγόνιοι τεχνᾶις.*

The basis is sometimes placed at the end of a verse, and is then called *ecbasis* (ἐκβασίς), as Aeschyl. Eum. 321, 322.

x -  
- - - - -  
x -  
- - - - -

*Μᾶτερ, ᾧ μ' ἔτικτες, ὦ μᾶτερ,  
Ἄνδ' ἀλαοῖσι καὶ δεδορκόσιν ποιᾶν.*

Pind. Olymp. IX. Epod. 4.

x / x -  
- - - - -

*Θᾶσσον καὶ τὰς ὑποπτέρου παντᾶ.*

The ecbasis was even repeated, as Pind. Olymp. IX. Epod. 5.

x x  
- - - - -

*Ἄγγελίαν πέμψω τάνταν.*

The basis has this in common with the anacrusis that both occur before such rhythms only as begin with the arsis; the basis stands, therefore, before trochaic, dactylic, cretic and choriambic rhythms.

As to the measure of the basis, it appears to be longer than that of the common trochees. In general the basis may be as long as one metre of the following rhythm; if the basis, therefore, stands before a trochaic rhythm which is to be measured by dipodies, it is to be drawn out as long as a trochaic dipody:

4 2 | - - | . . . .  
- - | - - - |

In certain lyrical kinds the measure of the basis and ecbasis seems to have been even quadrupled, so that the trochaic basis corresponds to the trochaeus semantus, the iambic to the orthius. Hence it was preferred to have the basis and ecbasis fall on weighty words (comp. K. O. Müller: Aeschyl. Eum. p. 93, English translation, pp. 78, 79).



— — — — —

*Κλεινὰν Ἀκράγαντα γεραίρων εὖχομαι.*

and when in Roman comic poets it precedes iambic verses as a close, as Terent. Eun. II. 3, 1. Phorm. III. 2, 1.

*occidi,*

*Neque virgo est usquam, néque ego, qui illam e cónspectu amisi meo.*

*Dório !*

*Audi, óbsecro. — non aúdio. — parúmper. — quin omítte me.*

The anacrusis is sometimes placed before the acatalectic mo-

nometer : — — — — —, a monometer iamb. hypercat. or tripodia iamb. catalect. (*πενθημιμερὲς* iambicum). It occurs both singly, as Pind. Pyth. VI. 7.

*Ἑτοιμός ὕμνων.*

and united to other rhythms, as Soph. Oed. Tyr. 1339. '

— — — — —

*Ἐτ' ἐστ' ἀκούειν ἡδονᾷ, φίλοι.*

— — — — —

(hendecasyllabum Alcaicum).

*Odi profanum vulgus et arceo.*

Sometimes the acatalectic monometer is preceded by an

iamb : — — — — —, an apparent dochmius hypercatalectus, as Eur. Herc. fur. 879.

*Χορευθέντ' ἀναύλοισ.*

The catalectic monometer with the iamb resembles completely the dochmius, but the second short is never allowed to become irrational : — — — — —, as Pind. Pyth. V. 6.

*Σύ τοι νῦν κλυτὰς.*

(b) *The Dimeter.—Dimeter trochaicus.*

— — — — —

acatalectus

— — — — —

catalecticus.



Both are frequently used singly as well as in connection with other rhythms, as Eur. Med. 979.

*Δέξεται δύστανος ἄταν.*

Pind. Isthm. II. Epod. 3.

*Ἴσθμίαν ἵπποισι νίκαν.*

Pind. Olymp. III. Epod. 1.

*ὦ τι νεοί, κραίνων ἐφετμὰς Ἡρακλέος προτέρας.*

The catalectic dimeter occurs especially as the concluding rhythm, as Pind. Olymp. VIII. 7.

*Τῶν δὲ μόχθων ἀμνηστών.*

Olymp. III. Epod. 1.

*Ἀτρεκὴς Ἑλλανοδίκας γλεφάνων Αἰτωλὸς ἀνὴρ ὑπόθεν.*

and so likewise as a conclusion of trochaic systems.

In the Roman comic poets it is frequently found as a close after longer rhythms which terminate in thesi, as after the tetrameter troch. acat. Terent. Andr. I. 5, 11.

Adeon' hominem esse invenustum aut infelicem quémquam,  
ut ego sum ?

Pró Deum atque hominúm fidem.

Sometimes it precedes, as Terent. Adelph. IV. 1, 8.

Quód si abesset lóngius,  
Prius nox oppressisset illic, quam húc reverti pódset iterum.

The anacrusis may be prefixed to the acatalectic dimeter :

*— — — — —*, a dimeter iamb. hypercat., so called, as Soph. Electr. 482.

*Οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας.*

Pind. Olymp. VI. 1.

*Χρυσείας ὑποστάσαντες ἐντειχεῖ προθύρῳ θαλάμῳ.*

In the Alcaic strophe it forms the third verse :

Audita Musarum sacerdos.

The catalectic dimeter with the anacrusis does not differ from the dimeter iamb. acat.  $\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$ .

Both can receive a basis also, as Pind. Olymp. VI. 6.

$\text{x}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$

*Συννοικιστήρ τε τᾶν κλεινᾶν Συρακοσσᾶν· τίνα κεν φύγοι  
ῥυμον.*

Eur. Iph. Aul. 241.

*Πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.*

If a trochaic tripod is attached to the acatalectic dimeter as a sort of epode, it makes what is called the tetrameter troch. brachycat.  $\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$

*Οὐδ' Ἀμειψίαν ὁρᾶτε πτωχὸν ὄντ' ἐφ' ἡμῖν.*

Aesch. Prometh. 534, 535.

*Ἀλλὰ μοι τόδ' ἐμμένει καὶ μήποτ' ἐστακείη.*

(c) *The Trimeter.*—*Trimeter trochaicus.*

$\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$  acatalectus.

$\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$  catalecticus.

Both are found as lyric verses only, sometimes singly, sometimes in connection with other rhythms. The acatalectic is particularly suitable for the close of an entire rhythmic mass, as Pind. Olymp. III. 5.

*Δωρίφ φωνὰν ἐναρμόξαι πεδίλῳ.*

Pind. Olymp. VI. 7.

$\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$

*Κείνος ἀνὴρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἡμερταῖς αἰοδαῖς.*

As an example of the catalectic, Pind. Olymp. XII. 3, may serve:

*Τὴν γὰρ ἐν πόντῳ κυβερνῶνται θοαί.*

The acatalectic trimeter with the anacrusis is the trimeter iamb. hypercat. so called:

$\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}\bar{\text{v}}\text{---}$

as Pind. Nem. IX. 5.

*Πυθῶνος αἰπυνᾶς ὁμοκλάροις ἐπόπταις.*

The catalectic with the anacrusis :

— ' — ' — ' — ' —  
 ∪ — ∪ — ∪ — ∪ — ∪ —

does not differ from the trimet. iamb. acat.

(d) *The Tetrameter.*—*Tetrameter trochaicus.*

— ' — ' — ' — ' — acatalectus.

— ' — ' — ' — ' — catalecticus.

The acatalectic tetrameter is found in lyric and dramatic poets in chorusses, without a fixed caesura, as Pind. Isthm. III. 1, 25.

*Εἴ τις ἀνδρῶν εὐτυχήσῃς ἢ σὺν εὐδόξοις ἀέθλοισ,*

*Τοὶ μὲν ὦν Θήβαιοι τιμᾶντες ἀρχᾶθεν λέγονται.*

With the anacrusis it becomes the tetrameter iamb. hypercat., so called :

— ' — ' — ' — ' —  
 ∪ — ∪ — ∪ — ∪ — ∪ —

as Pind. Nem. V. 6.

*Οὐπω γέννσι φαίνων τέρπειαν ματέρ' οἰνάνθας ὀπώραν.*

The Romans made frequent use of the catalectic tetrameter in the dialogue of the drama ; versus octonarius.

The catalectic tetrameter was used by lyric and dramatic poets in the dialogue as well as the melic part of the drama. As a lyric verse it has no fixed caesura, as Soph. Trach. 132.

*Νῦξ βροτοῖσιν οὔτε Κῆρες, οὔτε πλοῦτος, ἀλλ' ἄφαρ.*

Pind. Isthm. III. Epod. 5.

— ' — ' — ' — ' —  
 ∪ — ∪ — ∪ — ∪ — ∪ —

*Καὶ ματρώθε λαβδακίδαῖσιν σύννομοι πλοῦτος διέστειχον  
 τετραοριᾶν πόνοις.*

As a verse of the dialogue it has usually the diaeresis in the middle. The Romans, who, likewise, use it frequently in the drama, call it versus septenarius.

By the inversion of the last foot, the catalectic tetrameter becomes the tetrameter troch. claudus, or Hipponacteus

— — — — —  
 — — — — —

(e) *The Pentameter.*—*Pentameter trochaicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former does not appear to have been used, the latter is found as the closing rhythm in Pindar, Nem. VIII. Ep. 7.

Σὺν θεῷ γάρ τοι φντενθεὶς ὄλβος ἀνθρώποισι παρμονώτερος.

Isthm. III. Epod. 6.

— — — — —

Αἰὼν δὲ κυλινδομένηαις ἀμέραις ἄλλ' ἄλλοι' ἐξάλλαζεν· ἄτρω-  
 τοί γε μὰν παῖδες θεῶν.

Callimachus used this verse by the line; the grammarians call it *ὑπέρμετρον*.

If longer combinations of the tripod are found, they are to be considered as trochaic systems.

(3) *The Tripody.*—*Tripodia trochaica.*

— — — — — acatalecta, Ithyphallicus.

— — — — — catalectica.

The acatalectic tripod has the name Ithyphallicus as a form of certain wanton songs, which were sung during the exhibition of the *ἰθύφαλλος*, at the Dionysiac festival. The verse was then used, joined as an epode with iambic trimeters.

The ithyphallic is particularly appropriate to the close of other rhythms, less to be used as an independent verse. Resolutions frequently take place, more rarely in the last foot. Examples: Pind. Olymp. V. 2, 3, 4, 5, where the ithyphallic closes each verse. Soph. Oed. Tyr. 472.



With the anacrusis it is the tripodia iambica acat.  $\bar{\cup} \cup \cup \cup \cup$ .  
Sometimes also it takes the basis, as Pind. Pyth. VIII. 6. 13.

$\bar{x} \cup \cup \cup \cup \bar{x} \cup \cup \cup \cup$

*Τὸ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς.  
Παρ' αἴσαν ἐξερεθίζων. κέρδος δὲ φίλτατον.*

(4) *The Tetrapody.*—*Tetrapodia trochaica.*

$\bar{\cup} \cup \cup \cup \bar{\cup} \cup \cup \cup \cup$  acatalecta.

$\bar{\cup} \cup \cup \cup \bar{\cup} \cup \cup \cup \cup$  catalectica.

The former in the lyric poets, as Pind. Olymp. I. 7.

$\bar{\cup} \cup \cup \cup \bar{\cup} \cup \cup \bar{\cup} \cup \bar{\cup} \cup \bar{\cup} \cup$

*Μηδ' Ὀλυμπίας ἀγῶνα φέρτερον ἀνδράσομεν.*

With the anacrusis it is the Pentapodia iamb. cat.

The catalectic tetrapody is still more frequently found.  
It was called by the ancients *ληκύνθιον*. It appears sometimes singly, as Aeschyl. Agam. 1017.

*Νῆστιν ὤλεσεν νόσον,*

sometimes several times repeated, as Aesch. Eum. 331.

*ῥυμος ἐξ Ἑρινύων*

*Δέσμιος φρενῶν, ἀφόρμικτος, ἀνὸνὰ βροτοῖς.*

sometimes connected with other rhythms, for example, with an iamb prefixed, Pind. Olymp. I. 11.

$\bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup}$

*Μάκαιραν Ἰέρωνος ἐστίαν,*

with the basis Eur. Iph. Aul. 238.

$\bar{x} \cup \cup \cup \cup \bar{x} \cup \cup \cup \cup$

*Πεντήκοντα νανσί θουρίαις.*

With the anacrusis it is the Tetrapodia iamb. acat.

— / — — — — —  
 ~ ~ ~ ~ ~

(5) *The Pentapody.—Pentapodia trochaica.*

— / — — — — — acatalecta.  
 ~ ~ ~ ~ ~

— / — — — — — catalectica.  
 ~ ~ ~ ~ ~

Both more rare; the former, for example, Aesch. Agam. 240.

— / — — — — —

*Ἐβαλλ' ἕκαστον θνητῶν ἀπ' ὀμματος βέλει φιλοίκτη.*  
 the latter, Pind. Olymp. IV. Epod. 8.

— / — — — — —

*Φύονται δὲ καὶ νέοις ἐν ἀνδράσιν.*

(6) *The Hexapody.—Hexapodia trochaica.*

— / — — — — — acatalecta.  
 ~ ~ ~ ~ ~

— / — — — — — catalectica.  
 ~ ~ ~ ~ ~

Both seldom occur; the former, as Pind. Olymp. I. 6.

— / — — — — —

*Ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαεινὸν ἄστρον ἐρήμας*  
*δι' αἰθέρος,*

the latter, Pind. Pyth. II. 1.

— / — — — — —

*Μεγαλοπόλιες ὧ Σურάκοςαι βαθυπολέμον.*

## B. Rising, Iambic Rhythms.

The iamb is the trochee reversed; it is triple-timed, and ris-

ing,  $\sim\sim\sim$ . The principal arsis falls upon the last two shorts, the last of which again has a stronger intensity (P. I. ch. 3. p. 12). Only the last two shorts can be contracted (P. I. ch. 5. p. 21).

The iambic rhythm, as it belongs to the double kind, is less dignified than the anapaestic. It is more rapid and lighter on account of the livelier intensity of the arsis and the shorter extension of the thesis (P. I. ch. 3. p. 13), but more forcible than the trochaic rhythm on account of the termination upon the arsis (P. I. ch. 1. p. 8). By various modifications, however, it is made sometimes more forcible and grave, sometimes weaker and lighter.

If the rhythm is arranged by dipodies, then, for reasons above given (P. I. ch. 4. p. 17), the first thesis of every dipody, may be converted into the irrational measure; hence in an iambic series to be measured by dipodies, the freer mea-

sure  $\sim\sim\sim$  is always allowed in the uneven places (in *sedibus imparibus*). By measuring with dipodies and the frequent admission of the irrational time, the rhythm approaches the anapaestic measure, and hence becomes graver and more dignified; by measuring with feet, and by the frequent resolution of the iamb, it becomes lighter and more rapid. A distinction, therefore, is made here, as in the trochaic rhythm, between light iambs, which are to be measured by feet, and which on account of their rapidity, were used by preference in lyric poems of the Aeolian style; and the grave kind proceeding by dipodies, which on account of their greater dignity, harmonize better with the Dorian mood.

The irrational anapaest may, under certain conditions, stand in every place for an iamb. The proceleusmatic, was entirely excluded by the Greeks, except in a few cases.

The elder Roman dramatists permitted the licenses, allowed in the uneven places, in the even places also, with the exception of the last thesis, upon which another arsis follows, which they kept pure (P. I. ch. 4. p. 19). They also admitted the proceleusmatic, but more rarely, and usually in such a manner that it is concealed by the pronunciation:





They may also be interchanged with the trochaic, and double it, as Soph. Oed. R. 463—466.

— / — / / —

✓ — ✓ — ✓ ✓ — ✓ — ✓ — ✓ — ✓ — ✓ —

*Τίς ὄντιν' ἅ θεσπιέπεια Δελφὶς εἶπε πέτρα  
Ἄρόητ' ἀρόήτων τελέσαντα φοινίαισι χερσίν;*

(2) *The Dipody*.—*Dipodia iambica*.

— / ~  
~ — ~ —  
~ ~

(a) *The Monometer.*—*Monometer iambicus.*

$\begin{smallmatrix} - & / & \vee \\ \vee & - & \vee \end{smallmatrix}$  acatalectus.  
 $\begin{smallmatrix} - & / & - \\ \vee & - & \vee \end{smallmatrix}$  catalecticus

Sometimes systems, sometimes verses are composed of the dipody. The monometer was also used singly by the lyric poets, as Pind. Olymp. VII. 3.

*Δωρήσεται.*

In the comic poets it sometimes forms a kind of close, as Arist. Nub. 222.

ὦ Σώκρατες  
ὦ Σωκρατίδιον.—τί με καλεῖς, ὠφήμερε;

The monometer is very frequently connected with other rhythms, as Soph. Aj. 622.

/ X - /  
- - - - -

*Ἡ που παλαιᾷ μὲν ἔντροφος ἁμέρα.*

The catalectic monometer ∪ — ∪ (amphibrachys), is nothing else than the trochaic basis with the anacrusis.

(b) *The Dimeter.*—*Dimeter iambicus.*

$\begin{array}{ccccccc} - & / & - & / & \cup & & \\ \cup & - & \cup & - & \cup & - & \text{acatalectus.} \\ - & / & - & / & - & & \\ \cup & - & \cup & - & \cup & - & \text{catalecticus.} \end{array}$



monly occurs lightly constructed, and with many resolutions, as Pratin. in Athen. XIV. p. 617. C.

*Τίς ὁ θόρυβος ὄδε; τίνα τάδε τὰ χορεύματα;*

Eur. Helen. 1117, 1118.

*Ὅς ἔμολεν ἔμολε πεδία βαρβάρῳ πλάτῃ,*

*Ὅς ἔδραμε ῥόθια μέλεα Πριαμίδαις ἄγων,*

but sometimes also without resolutions, and with the application of the middle time, as sometimes in Pindar, who otherwise avoids all the current line verses, Nem. V. 4.

*Λάμπωνος υἱὸς Πυθίας εὐρυσθενής.*

The lyric poets appear not to have allowed the anapaest; where it occurs, the verse must either be otherwise measured or it is corrupt (Comp. Hermann. Elem.).

The Trim. iamb. claudus, or Hipponacteus is a trimeter with the last foot reversed:

— ' — ' — ' — ' —

It occurs in satiric poetry only.

As in the catalectic trimeter, so called, the first thesis of the third dipody never admits the middle time, it seems rather to be composed of a trochaic monom. with an anacrusis, and a following ithyphallic:

— ' — ' — — — — —

As such it often occurs in the chorusses of the dramatists, as Soph. Ant. 592.

*Στόνῳ βρέμονσι δ' ἀντιπλήγες ἀκταί.*

So also it is used by Alcm. in Athen. III. p. 111. A.

*Κλίνει μὲν ἐπὶ τὰ καὶ τόσαι τράπεσσαι*

*Μακωνίδων ἄρτων ἐπιστέφοισαι,*

*Αἶνῳ τε, σασάμῳ τε κῆν πελίχραις.*

(d) *The Tetrameter.* → *Tetrameter iambicus.*

— ' — ' — ' — ' — acatalectus.

— ' — ' — ' — ' — catalecticus.



By the inversion of the last foot, the catalectic tetrameter becomes the tetrameter troch. claudus, or Hipponacteus

‘ — — — — —  
— — — — —

(e) *The Pentameter.—Pentameter trochaicus.*

‘ — — — — — acatalectus.

‘ — — — — — catalecticus.

The former does not appear to have been used, the latter is found as the closing rhythm in Pindar, Nem. VIII. Ep. 7.

Σὺν θεῷ γάρ τοι φντενθεὶς ὄλβος ἀνθρώποισι παρμονώτερος.

Isthm. III. Epod. 6.

‘ — — — — —

Αἰὼν δὲ κυλινδομέναις ἡμέραις ἄλλ’ ἄλλοι’ ἐξάλλαξεν· ἄτρω-  
τοί γε μὰν παῖδες θεῶν.

Callimachus used this verse by the line; the grammarians call it *ὑπέρμετρον*.

If longer combinations of the tripod are found, they are to be considered as trochaic systems.

(3) *The Tripody.—Tripodia trochaica.*

‘ — — — — acatalecta, Ithyphallicus.  
~ ~ ~

‘ — — — — catalectica.  
~ ~ ~

The acatalectic tripod has the name Ithyphallicus as a form of certain wanton songs, which were sung during the exhibition of the *ἰθύφαλλος*, at the Dionysiac festival. The verse was then used, joined as an epode with iambic trimeters.

The ithyphallic is particularly appropriate to the close of other rhythms, less to be used as an independent verse. Resolutions frequently take place, more rarely in the last foot. Examples: Pind. Olymp. V. 2, 3, 4, 5, where the ithyphallic closes each verse. Soph. Oed. Tyr. 472.



By the inversion of the last foot, the catalectic tetrameter becomes the tetrameter troch. claudus, or Hipponacteus

/       - /       - /       - / / -  
 - - - - -

(e) *The Pentameter.*—*Pentameter trochaicus.*

acatalectus.

- - - - - catalecticus.

The former does not appear to have been used, the latter is found as the closing rhythm in Pindar, Nem. VIII. Ep. 7.

*Σὺν θεῷ γάρ τοι φυτευθεὶς ὄλβος ἀνθρώποισι παρμονώτερος.*  
Isthm. III. Epod. 6.

/ / - / / / /

- - - - -

Αἰὼν δὲ κυλινδομέναις ἀμέραις ἄλλ' ἄλλοι' ἐξάλλαξαν· ἄτρω-  
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*Κῆρες ἀναπλάκητοι.*

**Archilochus and other writers of epodes frequently use the ithyphallic in distich composition, and in asynartete verses as the closing rhythm.**

The ithyphallic occurs sometimes in the beginning, or middle, as Pind. Nem. III. 2.

/                  /n                  /n        u

- v - v - v v v - v - v v v -

*Τὰν πολυξέναν ἐν ἱερομηνίᾳ Νεμεάδι.*

**Pind. Olymp. II. 7.**

— — — — —

*Εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν.*

The ithyphallic with the anacrusis  $\bar{v}-\bar{v}-\bar{v}-\bar{v}$ , is the tetrapodia iamb. cat. If a second ithyphallic follows this rhythm, without an anacrusis, the scheme of the *Saturnine verse* ensues :

— / — / —  
 ♪ — ♪ — ♪ — ♪ — ♪ — ♪ — ♪ — ♪ — ♪ — ♪

which the Romans used with great license.

Sometimes the basis is prefixed to the ithyphallic, as Aesch. Agam. 367, 368.

X- / -  
 ) - ) - ) - ) - )

*Διὸς πλαγὰν ἔχουσιν εἰπεῖν.*

*Πάρεστι τοῦτό γ' ἐξιχεῦσαι.*

or, an iambic dipody :

✓ — ✓ — ✓ — ✓ — ✓ —

very frequently, as Aesch Agam. 192, 193.

*Προαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι*

*Κακόσχολοι, νήστιδες, δύσορμοι.*

The catalectic tripod, called monometer trochaic. hypercat. also serves frequently as a conclusion of lyrical rhythms: as Eur. Elec. 865.

— — — — —

*Καλλίνικον ὥδ' ἂν ἐμῷ χορῷ.*

With the anacrusis it is the tripodia iambica acat.  $\bar{\vee}-\vee-\vee-\bar{\vee}-$ .  
Sometimes also it takes the basis, as Pind. Pyth. VIII. 6. 13.

$\bar{x} \quad / \quad x - /$   
 $\vee-\vee-\vee-\vee-\vee-\vee-\vee-\vee-$

*Τὸ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς.  
Παρ' αἷσαν ἐξερεθίζων. κέρδος δὲ φίλτατον.*

(4) *The Tetrapody.—Tetrapodia trochaica.*

$\vee-\vee-\vee-\vee-\bar{\vee}$  acatalecta.  
 $\sim \sim \sim \sim$

$\vee-\vee-\vee-\vee-\bar{\vee}$  catalectica.  
 $\sim \sim \sim \sim$

The former in the lyric poets, as Pind. Olymp. I. 7.

$\vee-\vee-\vee-\vee-\vee-\vee-\vee-\vee-$

*Μηδ' Ὀλυμπίας ἀγῶνα φέρτερον ἀνδάσομεν.*

With the anacrusis it is the Pentapodia iamb. cat.

The catalectic tetrapody is still more frequently found.  
It was called by the ancients *ληκύνθιον*. It appears some-  
times singly, as Aeschyl. Agam. 1017.

*Νῆστιν ὥλεσεν νόσον,*

sometimes several times repeated, as Aesch. Eum. 331.

*Ἔμνος ἐξ Ἐρινύων*

*Δέσμιος φρενῶν, ἀφόρμικτος, ἀνὸνὰ βροτοῖς.*

sometimes connected with other rhythms, for example, with  
an iamb prefixed, Pind. Olymp. I. 11.

$\vee-\vee-\vee-\vee-\vee-\bar{\vee}$

*Μάκαιραν Ἰέρωνος ἐστίαν,*

with the basis Eur. Iph. Aul. 238.

$\bar{x} \quad /$   
 $\bar{\vee}-\bar{\vee}-\bar{\vee}-\bar{\vee}-\bar{\vee}-\bar{\vee}$

*Πεντήκοντα ναυσὶ θουρίαις.*

With the anacrusis it is the Tetrapodia iamb. acat.

— ' — — — — —  
 — — — — —

(5) *The Pentapody.*—*Pentapodia trochaica.*

' — — — — — — — acatalecta.  
 ~ ~ ~ ~ ~

' — — — — — — catalectica.  
 ~ ~ ~ ~ ~

Both more rare; the former, for example, Aesch. Agam. 240.

' — — — — — — — — — — — — — — — — —

Ἐβαλλ' ἕκαστον θνητῶν ἀπ' ὀμματος βέλει φιλοίκτη.  
 the latter, Pind. Olymp. IV. Epod. 8.

' — — — — — — — — — — —

Φύονται δὲ καὶ νέοις ἐν ἀνδράσιν.

(6) *The Hexapody.*—*Hexapodia trochaica.*

' — — — — — — — — — — — acatalecta.  
 ~ ~ ~ ~ ~

' — — — — — — — — — — catalectica.  
 ~ ~ ~ ~ ~

Both seldom occur; the former, as Pind. Olymp. I. 6.

' — — — — — — — — — — — — — — — — —

Ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαεινὸν ἄστρον ἐρήμας  
 δι' αἰθέρος,

the latter, Pind. Pyth. II. 1.

~ ~ ~ ~ ~ — — — — —

Μεγαλόπολις ὦ Συράκοσαι βαθυπολέμου.

## B. Rising, Iambic Rhythms.

The iamb is the trochee reversed; it is triple-timed, and ris-

ing,  $\sim\sim\sim$ . The principal arsis falls upon the last two shorts, the last of which again has a stronger intensity (P. I. ch. 3. p. 12). Only the last two shorts can be contracted (P. I. ch. 5. p. 21).

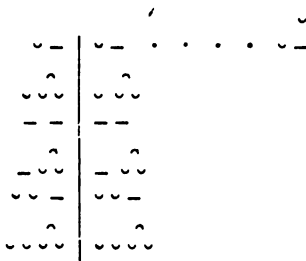
The iambic rhythm, as it belongs to the double kind, is less dignified than the anapaestic. It is more rapid and lighter on account of the livelier intensity of the arsis and the shorter extension of the thesis (P. I. ch. 3. p. 13), but more forcible than the trochaic rhythm on account of the termination upon the arsis (P. I. ch. 1. p. 8). By various modifications, however, it is made sometimes more forcible and grave, sometimes weaker and lighter.

If the rhythm is arranged by dipodies, then, for reasons above given (P. I. ch. 4. p. 17), the first thesis of every dipody, may be converted into the irrational measure; hence in an iambic series to be measured by dipodies, the freer mea-

sure  $\sim\sim\sim$  is always allowed in the uneven places (in *sedibus imparibus*). By measuring with dipodies and the frequent admission of the irrational time, the rhythm approaches the anapaestic measure, and hence becomes graver and more dignified; by measuring with feet, and by the frequent resolution of the iamb, it becomes lighter and more rapid. A distinction, therefore, is made here, as in the trochaic rhythm, between light iambs, which are to be measured by feet, and which on account of their rapidity, were used by preference in lyric poems of the Aeolian style; and the grave kind proceeding by dipodies, which on account of their greater dignity, harmonize better with the Dorian mood.

The irrational anapaest may, under certain conditions, stand in every place for an iamb. The proceleusmatic, was entirely excluded by the Greeks, except in a few cases.

The elder Roman dramatists permitted the licenses, allowed in the uneven places, in the even places also, with the exception of the last thesis, upon which another arsis follows, which they kept pure (P. I. ch. 4. p. 19). They also admitted the proceleusmatic, but more rarely, and usually in such a manner that it is concealed by the pronunciation :



Iambic rhythms delight in principal and foot caesuras; longer verses, as the tetrameter, have ordinarily the diaeresis in the middle.

The catalexis is only in syllabam, and as it comes upon the thesis, it is less frequent than in trochaic verses (P. I. ch. 7. p. 26).

The most usual rhythms are the following :

(1) *The Monopody.*—*Monopodia iambica.*

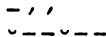


It serves, like the trochaic monopody, as the basis before longer rhythms, as Pind. Olymp. I. 1.



*Ἄριστον μὲν ὕδωρ, ὃ δὲ χρυσὸς αἰθόμενον πῦρ.*

In Pindar it is found only in the form of the iamb, or the tribrach, and never doubled; it is also never interchanged with the trochaic basis. In the Aeolian lyric poets and the dramatists, it appears also as a spondee, as Eur. Ion. 190, 201.



*Ἴδου τάνδ' ἄθρησον.*

*Καὶ μὲν τόνδ' ἄθρησον.*

or dactyle, as Aesch. Sept. c. Th. 222.



*Ἀπτόμενον πυρὶ δαΐφ.*

They may also be interchanged with the trochaic, and double it, as Soph. Oed. R. 463—466.

— / — / / —

3 — 3 — 3 3 — 3 — 3 — 3 — 3

*Τίς ὄντιν' ἃ θεσπιέπεια Δελφὶς εἶπε πέτρα  
Ἄρόητ' ἀρόήτων τελέσαντα φοινίαισι χερσίν ;*

(2) *The Dipody.*—*Dipodia iambica.*

- / ~  
~ - ~ -  
~ ~

(a) *The Monometer.*—*Monometer iambicus.*

—, — — acatalectus.

— / —  
 ~ — ~ catalectic.

Sometimes systems, sometimes verses are composed of the dipody. The monometer was also used singly by the lyric poets, as Pind. Olymp. VII. 3.

**Δωρήσεται.**

In the comic poets it sometimes forms a kind of close, as Arist. Nub. 222.

**ὦ Σώκρατες**

ὦ Σωκρατίδιον.—τί με καλεῖς, ὠφήμερε;

The monometer is very frequently connected with other rhythms, as Soph. Aj. 622.

/ X - /  
 - - v - - v - - v - - v -

*Ἡ που παλαιᾷ μὲν ἔντροφος ἡμέρα.*

The catalectic monometer √ – √ (amphibrachys), is nothing else than the trochaic basis with the anacrusis.

(b) *The Dimeter.*—*Dimeter iambicus.*

—, —, —  
— — — — — acatalectus.

$\begin{array}{c} - / \quad - / - \\ \vee - \vee - \vee - \vee \end{array}$  catalecticus.

The former occurs frequently in the lyric and dramatic poets, partly as a single verse, as Soph. Oed. R. 1336.

*Ἦν ταῦθ' ὅπως περ καὶ σὺ φήεις,*

partly in connection with other rhythms, as Pind. Nem. V. 1.

— — — — —  
*Οὐκ ἀνδριαντοποιός εἰμ', ὥστ' ἐλινύσσοντα μ' ἐργάζεσθαι  
 ἀγάλματ' ἐπ' ἀντᾶς βαθυμῖδος.*

The acatalectic dimeter often occurs in the writers of epodes as an epode, particularly after an iambic trimeter, or heroic hexameter.

In Aristophanes it sometimes forms a close after trochaic tetrameters, as Vesp. 1266, 1269, 1270.

*Πολλάκις δὴ δόξ' ἐμαντῶ δεξιὸς πεφνέμεναι,  
 Καὶ σκαιὸς οὐδεπώποτε.*

Likewise it serves the Roman dramatists as a close, before and after longer iambic or trochaic verses, as Terent. Andr. III. 3, 5.

Ausculta paucis: ét quid te ego velim ét quod tu  
 quaeris scies. —  
 Auscúlto, loquere, quid velis.

The catalectic dimeter is commonly changed into the catalectic tetrapody — — — — —, and so occurs as the close of the iambic systems.

The Roman dramatists make use, though more rarely, of the catalectic dimeter as a close, as Terent. Hecyr. V. 1, 5.

Aut né quid faciam plús, quod post me minus fecisse  
 sátius sit,

Aggrédíar. Bacchis, sálve.

(c) *The Trimeter.—Trimeter iambicus.*

— — — — — acatalectus.  
 — — — — — catalecticus.

The acatalectic trimeter is used partly with other rhythms in lyrical poems, partly by the line. As a lyric verse, it com-

monly occurs lightly constructed, and with many resolutions, as Pratin. in Athen. XIV. p. 617. C.

*Τίς ὁ θόρυβος ὅδε; τίνα τάδε τὰ χορεύματα;*

**Eur. Helen. 1117, 1118.**

*Ὅς ἔμολεν ἔμολε πεδία βαρβάρῳ πλάτα,*

Ὅς ἔδραμε ρόθια μέλεα Πριαμίδαις ἄγων,

but sometimes also without resolutions, and with the application of the middle time, as sometimes in Pindar, who otherwise avoids all the current line verses, Nem. V. 4.

*Λάμπωνος υἱὸς Πυθίας εὐρυσθενής.*

The lyric poets appear not to have allowed the anapaest; where it occurs, the verse must either be otherwise measured or it is corrupt (Comp. Hermann. Elem.).

The Trim. iamb. claudus, or Hipponacteus is a trimeter with the last foot reversed :

- / - / - / -  
 ) \_ ) \_ ) \_ ) \_ ) \_ ) \_

**It occurs in satiric poetry only.**

As in the catalectic trimeter, so called, the first thesis of the third dipody never admits the middle time, it seems rather to be composed of a trochaic monom. with an anacrusis, and a following ithyphallic :

- / - / -  
 ) \_ ) \_ ) \_ ) \_ ) \_

As such it often occurs in the chorusses of the dramatists, as Soph. Ant. 592.

Στόνω βρέμουνσι δ' ἀντιπληγες ἄκται.

So also it is used by Alcm. in Athen. III. p. 111. A.

*Κλίνει μὲν ἑπτὰ καὶ τόσαι τράπεζαι*

*Μακωνίδων ἄρτων ἐπιστέφουσαι,*

*Λίνω τε, σασάμω τε κῆν πελίχναις.*

(d) *The Tetrameter.*—*Tetrameter iambicus.*

— — — — — acatalectus.

**catalectic.**





The former serves sometimes in the lyric poets as the close of a rhythmical mass, as Pind. Olymp. IV. Epod. 10.

*Ἐοικότα χρόνον,*

but also occurs elsewhere singly, as Soph. Electr. 479.

*Ἵππεσί μοι θράσος,*

or connected with other rhythms, as Pind. Olymp. XIV. 10.

— — — — —

*Ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρὰ.*

It is found as a close after a catalectic trochaic tetrameter in Aristophanes, as Vesp. 339, 370.

*Τίνα πρόφασιν ἔχων.*

*Ἀλλ' ἔπαγε τὴν γνώθον.*

The catalectic tripod is the Monom. troch. cum anacrusi.

(4) *The Tetrapody.—Tetrapodia iambica.*

— — — — — acatalecta.

— — — — — catalectica.

Both are frequent in the lyric poets and dramatists, sometimes singly, as Pind. Olymp. IV. Epod. 3.

*Ἔλυσεν ἐξ ἀτιμίας,*

Aesch. Agam. 120.

*Βλαβέντα λουσθίων δρόμων,*

Soph. Aj. 376.

*Ἐρεμνὸν αἶμ' ἔδευσα,*

sometimes in connection with other rhythms, as Aesch. Agam. 1156.

— — — — —

*Ἰὼ γάμοι γάμοι Πάριδος ὀλέθριοι φίλων.*

Pind. Pyth. II. 5.

— — — — —  
 — — — — —

Εὐάρματος Ἰέρων ἐν ᾧ κρατέων.

(5) *The Pentapody.*—*Pentapodia iambica.*

— — — — — acatalecta.  
 ~ ~ ~ ~ ~

— — — — — catalectica.  
 ~ ~ ~ ~ ~

Both rather infrequent. For an example of the acatalectic, take Pratinas in Athen. XIV. p. 617. C.

Ὁ δ' ἀνὸς ὕστερον χορεύτω,

of the catalectic Soph. Philoct. 1095. Aesch. Sept. c. Th. 215.

Σύ τοι σύ τοι κατηξίωσας.

Πόλεος ἔν' ὑπερέχοιεν ἀλκάν.

(6) *The Hexapody.*—*Hexapodia iambica.*

— — — — — acatalecta.  
 ~ ~ ~ ~ ~

— — — — — catalectica.  
 ~ ~ ~ ~ ~

The former is not distinguished from the lightly constructed iambic trimeter, hence it is often doubtful whether such verses are to be measured by feet or dipodies. Pind. Olymp. I. 8, is to be taken as a hexapody, not as a trimeter :

Ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται.

The catalectic hexapody is only distinguished from what is called the catalectic trimeter, by the circumstance that the third thesis can never assume the middle time: where this distinguishing mark is wanting, therefore, it remains in most cases doubtful how the verse is to be taken.

## CHAPTER II.

RHYTHMS, THE GROUND FOOT OF WHICH IS FOUR-TIMED. THE  
EQUAL OR DACTYLIC-ANAPAESTIC KIND.

A. Falling, Dactylic Rhythms.

### (a) *Rational Dactyls.*

The ground foot of the dactylic rhythm is four-timed and descending; the principal arsis rests upon the first two shorts which for reasons stated above (P. I. ch. 5. p. 20) appear almost always contracted  $\text{—}\text{—}\text{—}$ , except perhaps in lyric poets in proper names, as Pind. Isthm. III. 63.

$\begin{array}{ccccccc} & \sim & & \text{—} & \text{—} & & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

*Ἐρνει Τηλεσιάδα. τόλμα γὰρ εἰκώς,*

comp. also Nem. VII. 70, and in dramatists in other cases also, although rarely, as Soph. Ant. 797.

$\begin{array}{ccccccc} & \times & & \sim & & & \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

*Νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς.*

The shorts in the thesis occur either resolved, or contracted  $\text{—}\text{—}$  (spondee). The resolution of the thesis renders the rhythm more rapid, the contraction slower and more solemn. The Dorian lyric poets usually contract the thesis in proper names only, as Pind. Olymp. XI. 99. The Aeolian lyric, the epic and dramatic poets admit the spondee also in other cases. The character of the dactylic rhythm is quiet and dignified in consequence of the relation of equality between the intensity and extension (P. I. ch. 3. p. 11). The dactyl is, by its gentler fall, distinguished from the anapaest which, on the contrary, rises forcibly.

The dactylic rhythm delights, according to P. I. ch. 11. p. 39, in foot and principal caesuras; even diaereses are, in certain verses, not rare. The caesura is of a double kind,

either after the long  $\text{—}|\text{—}\text{—}$ , the masculine, or after the first short  $\text{—}|\text{—}\text{—}$ , the feminine, *κατὰ τὸν τροχαῖον*.

The acatalexis is rare on account of the want of a close.

$\begin{array}{c} \text{---} \text{'---} \text{---} \text{'---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$   
*Εὐάματος ἱέρων ἐν ᾧ κρατείων.*

(5) *The Pentapody.*—*Pentapodia iambica.*

$\begin{array}{c} \text{---} \text{'---} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$  acatalecta.

$\begin{array}{c} \text{---} \text{'---} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$  catalectica.

Both rather infrequent. For an example of the acatalectic, take Pratinas in Athen. XIV. p. 617. C.

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$\begin{array}{c} \text{---} \text{'---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$  catalectica.

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—'— —'— —'—  
—'— —'— —'—

*Ἐρνεί Τελεσιάδα. τόλμα γὰρ εἰκός,*

comp. also Nem. VII. 70, and in dramatists in other cases also, although rarely, as Soph. Ant. 797.

x / —'— —'—  
—'— —'— —'—

*Νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς.*

The shorts in the thesis occur either resolved, or contracted —'— (spondee). The resolution of the thesis renders the rhythm more rapid, the contraction slower and more solemn. The Dorian lyric poets usually contract the thesis in proper names only, as Pind. Olymp. XI. 99. The Aeolian lyric, the epic and dramatic poets admit the spondee also in other cases. The character of the dactylic rhythm is quiet and dignified in consequence of the relation of equality between the intensity and extension (P. I. ch. 3. p. 11). The dactyl is, by its gentler fall, distinguished from the anapaest which, on the contrary, rises forcibly.

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—  
either after the long —|—, the masculine, or after the first short —|—, the feminine, *κατὰ τὸν τροχαῖον.*

The acatalexis is rare on account of the want of a close.

The last short of an acatalectic dactyl may by a peculiar license be changed into a long (P. I. ch. 4. p. 19).

The catalexis is either in disyllabum, terminating in thesis, or in syllabam, terminating in arsis.

The lyric poets often prefix to dactylic rhythms the anacrusis, the trochaic or iambic basis.

In the thesis it is allowed to shorten a long by the hiatus. The Roman poets, however, make very sparing use of this liberty, as Virg. Georg. I. 281. Aen. III. 211. Eclog. VIII. 108. Hor. Sat. I. 9. 38.

Ter sunt conati imponere Pelio Ossam.

Insulae Ionio in magno, quas dira Celaeno.

Credimus, an qui amant, ipsi sibi somnia fingunt.

Si me amas, inquit, paulo hic ades. Inteream si.

The dactylic arsis, especially in the principal caesuras, has the power of lengthening a short syllable, and excusing an hiatus, as Hom. Il. I. 19. 24.

Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι.

Ἄλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ.

The lengthening by the arsis is in the lyric and dramatic poets very rare, as Soph. Ant. 134.

Ἀντίτυπα δ' ἐπὶ γῆ πέσε ταπταλωθαίς.

Pind. Olymp. VI. 103.

Λέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων,

comp. also Pyth. IX. 114.

The Latin poets, too, sometimes, though more rarely than the Greek, used in the arsis a short as if it were long, as Virg. Ecl. X. 69. Aen. V. 521. IV. 64.

Omnia vincit Amor et nos cedamus Amori.

Ostentans artemque pater arcumque sonantem.

Pectoribus inhians spirantia consulit exta.

and allowed the hiatus in the arsis, as Virg. Ecl. II. 24. Aen. IV. 667. Ecl. III. 6.

Amphion Dircaeus in Actaeo Aracyntho.

Lamentis gemituque et femineo ululatu.

Et succus pecori et lac subducitur agnis.

The following measures are the most common :

(1) *The Monopody, or the Monometer.*

— ∪ ∪

Wherever the monometer occurs, it is the resolution of the iambic basis, and therefore to be measured as an iamb, as Eur. Iph. Aul. 168.

— ∪ ∪ — ∪ ∪ — (Glycon. polysch.)

Χαλκίδα πόλιν ἐμὰν προλιποῦσ'.

(2) *The Dipody, or the Dimeter.*

— ∪ ∪ — ∪ ∪ acatalectus.

— ∪ ∪ — ∪ catalecticus in disyllabum.

— ∪ ∪ — catalecticus in syllabam.

The acatalectic dimeter is found in systems only ; where it occurs singly, it is logaoedic — ∪ ∪ — ∪ ∪ — .

The dimeter catalect. in disyllabum is the *versus Adonius* so called. It is frequently found single, especially as a closing rhythm, as Soph. Aj. 409.

Χειρὶ φονεύοι,

and so it serves as epode in the Sapphic strophe. It is also repeated, as Pind. Nem. II. 5.

— ∪ ∪ — ∪ ∪ — ∪ ∪ —

Ἐν πολυμνήτῳ Διὸς ἄλσει,

or joined with other rhythms, as Soph. Aj. 182.

— ∪ ∪ — ∪ ∪ — ∪ ∪ —

Μαχαραῖς ἐτίσατο λῶβαν.

It frequently receives the anacrusis :

— ∪ ∪ — ∪ ∪ —

as Soph. Oed. R. 896.

Τί δεῖ με χορεύειν.



With the basis  $\overset{x}{-} \text{---} \text{---} \text{---} \text{---}$  it is the Pherecratean, of which below.

The dimeter catal. in syllabam resembles the choriamb, from which it is distinguished by the pause alone, and by the circumstance that the iambic dipody can never be placed in its stead.

(3) *The Tripody, or the Trimeter.*

$\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$  acatalectus.

$\text{---} \text{---} \text{---} \text{---} \text{---}$  catalectic in disyllabum.

$\text{---} \text{---} \text{---} \text{---}$  catalectic in syllabam.

The acatalectic trimeter does not occur; where it seems to occur, it is to be measured as logaoedic,  $\text{---} \text{---} \text{---} \text{---} \text{---}$ .

The dimeter cat. in disyllabum is very frequent in lyric and dramatic poets, both singly, as Pind. Olymp. X. Ep. 3.

*Ἀδυμελῇ κελαδήσω.*

Soph. Trach. 96.

*Ἄλιον Ἄλιον αἰτῶ.*

and joined with other rhythms, as Eur. Med. 977.

$\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$   
*Οὐκέτι · στείχουσι γὰρ ἐς φόνον ἤδη.*

Sometimes it is repeated, as Soph. Trach. 112 and 122:

$\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$   
*Πολλὰ γὰρ ὥστ' ἀκάμαντος ἢ Νότον ἢ Βορέα τις.  
 ὦν ἐπιμεφυρομένα σ' ἀδεία μὲν, ἀντία δ' οἶσω.*

Pind. Olymp. VIII. Epod. 5.

*Ἦν δ' ἐσορᾷν καλὸς, ἔργω τ' οὐ κατὰ εἶδος ἐλέγχων,*  
 apparently a dactylic hexameter; the third foot, however, can never be a dactyl.

The trimeter cat. in disyll. receives also the anacrusis:

$\text{---} \text{---} \text{---} \text{---} \text{---}$   
 as Soph. Oed. R. 154.

and the basis : *Ἴητε, Δάλιε, Παιάν.*

x - / \_ \_ \_ \_ -  
\_ \_ \_ \_ \_

as Aesch. Suppl. 85.

*Εἰ θεῖη Διὸς εὖ παναληθῶς.*

The trimeter cat. in syllab. (*πενθημιμερὲς dactylicum*) occurs partly as a single verse, as Pind. Olymp. VIII. 5.

*Μαιομένων μεγάλαν,*

and the writers of epodes thus use it as an epode ; partly joined with other rhythms, as

- / \_ - / \_ \_ \_ \_ \_ iambelegus.

*Πρῶτον μὲν εὐβουλον Θέμιν οὐρανίαν.*

\_ \_ \_ \_ \_ - / \_ \_ \_ \_ \_ Platonicum.

The comic poet Plato in Heph.

*Χαῖρε, παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.*

\_ \_ \_ \_ \_ - / \_ \_ \_ \_ \_

Choerilus made a peculiar use of this rhythm in the Satyr drama. But it occurs in other poets, also, as Aesch. Prom. 530.

\_ \_ \_ \_ \_ - / \_ \_ \_ \_ \_

*Μηδ' ἐλινύσαιμι θεοὺς ὅσαις θοίταις ποτινισσομένα.*

The repetition of the cat. in syll. produces the elegiac pentameter so called :

\_ \_ \_ \_ \_ | \_ \_ \_ \_ \_

which with the hexameter forms the elegiac distich. This combination does not occur in Pindar, but in dramatists, as Aesch. Agam. 1022..

*Οὐδὲ τὸν ὀρθοδαῖ τῶν φθιμένων ἀνάγειν.*

The trimet. cat. in syll. also receives the anacrusis, as Eur. Electr. 862.

*Νίκας στεφανηφορίαν,*

and the basis, as Aesch. Eum. 1033.

x /                    /  
 -----  
 Νυκτὸς παῖδες ἄπαιδες, ὅπ' εὐθύφρονι πομπῇ.

(4) *The Tetrapody, or the Tetrameter.*

/ ----- acatalectus.

/ ----- catalectic in disyllabum.

/ ----- catalectic in syllabum.

The acatalectic tetrameter occurs in the Aeolian lyric poets and the dramatists, repeated by systems. It frequently occurs in dramatists singly, or joined with other rhythms, as Soph. Phil. 827.

Ἵπν', ὀδύνας ἀδαῆς, ὕπνε δ' ἀλγέων.

in Latin, also, as Terent. Andr. IV. 1, 1.

Hocceine credibile aut memorabile,

after which cretics follow.

The acatalectic tetrameter is also repeated, as Aesch. Pers. 852.

ὦ πόποι, ἦ μεγάλας ἀγαθᾶς τε πολισσονόμου βιωτᾶς  
 ἐπεκύρσαμεν.

The tetramet. cat. in disyll. and in syll. occurs frequently in lyric and dramatic poets, as Soph. Oed. R. 175.

/                    /  
 -----  
 Ἄλλον δ' ἂν ἄλλω προσίδοις ἅπερ εὐπτερον ὄρνιν.  
 Pind. Pyth. IV. 6.

/                    /  
 -----  
 Χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱεράν.  
 Both can receive the anacrusis and basis.

(5) *The Pentapody, or the Pentameter.*

/ ----- acatalectus.

/ ----- catalect. in disyllab.

/ ----- catalect. in syllab.

It seems that the acatalectic pentameter does not occur.

The pentameter cat. in disyll. occurs in dramatic and lyric poets, as Arist. Nub. 285.

Ὅμμα γὰρ αἰδέρος ἀκάματον σελαγείται,  
Aesch. Agam. 121.

Αἴλινον, αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω.  
Soph. Phil. 837.

Καιρός τοι πάντων γνώμαν ἴσχων.

The catal. in syll., too, is met with in lyric and dramatic poets, as Soph. Aj. 225.

Τῶν μεγάλων Δαναῶν ὑπο κληζομέναν,  
with the anacrusis, Soph. Phil. 695.

Παρ' ᾧ στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύσειεν  
αἵματηρόν.

(6) *The Hexapody, or the Hexameter.*

— — — — — acatalectus.

— — — — — catalect. in disyll.

— — — — — catalect. in syll.

The acatalectic hexameter is found in systems only.

The hexameter cat. in disyllab. is the most common metre. The epic poets use it by the line, whence it is called *versus heroicus*, or the *epic hexameter*.

The lyric and dramatic poets, too, make use of this verse, but singly among other rhythms. Sometimes several follow one another, as Soph. Trach. 1009—1013. Eurip. Troad. 590—599. Such a lyric hexameter usually has the caesura after the third arsis, as Soph. Oed. R. 159.

Πρωῶτά σε κεκλόμενος, θύγατερ Διὸς, ἄμβροτ' Ἀθήνα.

The caesura, however, is not indispensable, Eur. Suppl. 274.

Οὓς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κούρους.

This lyric hexameter usually admits the spondee in proper names only.

It has sometimes the basis, as Aesch. Pers. 864.

*Ὅσας δ' εἶλε πόλεις, πόρον οὐ διαβὰς Ἄλνος ποταμοῖο.*

An apparent hexameter is produced, when a dimeter cat. in disyll. is joined with a tetrameter cat. in disyll., as Eur. Phoen. 790.

— — — — —

*Αἶματι Θήβας · κῶμον ἀνανλότατον προχορεύεις,*  
or two trimetri cat. in disyll.

— — — — —

which rhythm even Pindar has, though he does not otherwise use the hexameter.

Through the inversion of the last foot of the hexameter, a hexameter *μείνουρος*, so called, arises :

— — — — —

The hexameter cat. in syll. does not appear to have been in use. The union of the trimet. cat. in disyll. with the trimet. cat. in syll. produces, in appearance, such a verse, as Pind. Pith. III. Epod. 7.

— — — — —

*Ἔστι δὲ φύλον ἐν ἀνθρώποισι ματαιότατον.*

The third foot is never allowed to be a dactyl, whence the combination is apparent.

Longer dactylic series, which are mentioned by grammarians, as the heptameter cat. in disyll. (versus Stesichorius, Serv.), octameter cat. in syll. (versus Ibycius, Serv.), and the octameter cat. in disyll. seem to be either combinations, or portions of dactylic systems.

### (b) *Irrational Dactyls.*

#### Logaoedic Series.

The irrational dactyl differs from the rational by the less extension and greater intensity of the arsis (P. I. ch. 4. p. 19). It thereby approaches to the trochaic rhythm, and, therefore, easily unites with it. Such dactylic-trochaic verses were, on account of their greater approximation to the rhythm of common language, called logaoedic (*λογαοιδικοί*). The shorts of the dactylic thesis are rarely contracted, because the greater rapidity which distinguishes the irrational from the rational dactyl, would thereby be lost. In the trochees

the long is not used for the short; resolutions, however, of the trochaic arsis, especially in the odd places, are not infrequent.

Since the logaoedic, like the rational dactyls, are measured by feet alone, and the number of feet both of the dactylic series and trochaic (measured by feet), never exceeds six, it is apparent that the logaoedic series, also, standing between the two, have never more than six feet at most. Hence it follows that the number of the dactyls is always in the inverse ratio to that of the trochees. Logaoedic series in which the number of dactyls is equal to that of the trochees, are excluded from Dorian poetry :

$\begin{array}{c} / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup - \\ / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup - \cup - \end{array}$

Logaoedic series, in which the trochees are in too unequal a ratio to the dactyls, do not frequently occur :

$\begin{array}{c} / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup - \end{array}$

The termination in trochees is, indeed, common in irrational dactyls, yet many dactylic rhythms occur, used chiefly by Aeolian lyric poets by the line, without a trochaic termination, with a basis which, because in them the dactyl never appears as a spondee, seem likewise to be irrational. The basis is treated freely, in the Aeolian manner.

The following are the Aeolian verses, so called :

1.  $\begin{array}{c} x - / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup \\ \cup \end{array}$  trimeter acatalectus.
2.  $\begin{array}{c} x - / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup \\ \cup \end{array}$  trimeter catal. in disyllab.
3.  $\begin{array}{c} x - / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup - \cup \cup \cup \cup \\ \cup \end{array}$  tetrameter acatal.
4.  $\begin{array}{c} x - / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup - \cup \cup \cup \cup \\ \cup \end{array}$  tetramet. cat. in disyll.
5.  $\begin{array}{c} x - / \quad \quad \quad - \\ - \cup \cup \cup \cup - \cup \cup \cup \cup - \cup \cup \cup \cup - \cup \cup \cup \cup \\ \cup \end{array}$  pentamet. cat. in disyll.

*ἔπος Αἰολικόν.*

— — — — —  
 — — — — —

*Εὐάρατος ἱέρων ἐν ᾧ κρατέων.*

(5) *The Pentapody.—Pentapodia iambica.*

— — — — —  
 — — — — — acatalecta.  
 ~ ~ ~ ~ ~

— — — — —  
 — — — — — catalectica.  
 ~ ~ ~ ~ ~

Both rather infrequent. For an example of the acatalectic, take Pratinas in Athen. XIV. p. 617. C.

*Ὁ δ' ἀνλὸς ὕστερον χορευέτω,*

of the catalectic Soph. Philoct. 1095. Aesch. Sept. c. Th. 215.

*Σὺ τοι σύ τοι κατηξιόσας.*

*Πόλεος ἐν' ὑπερέχουεν ἀλκάν.*

(6) *The Hexapody.—Hexapodia iambica.*

— — — — —  
 — — — — — acatalecta.  
 ~ ~ ~ ~ ~

— — — — —  
 — — — — — catalectica.  
 ~ ~ ~ ~ ~

The former is not distinguished from the lightly constructed iambic trimeter, hence it is often doubtful whether such verses are to be measured by feet or dipodies. Pind. Olymp. I. 8, is to be taken as a hexapody, not as a trimeter :

*Ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται.*

The catalectic hexapody is only distinguished from what is called the catalectic trimeter, by the circumstance that the third thesis can never assume the middle time: where this distinguishing mark is wanting, therefore, it remains in most cases doubtful how the verse is to be taken.

## CHAPTER II.

RHYTHMS, THE GROUND FOOT OF WHICH IS FOUR-TIMED. THE  
EQUAL OR DACTYLIC-ANAPAESTIC KIND.

### A. Falling, Dactylic Rhythms.

#### (a) *Rational Dactyls.*

The ground foot of the dactylic rhythm is four-timed and descending; the principal arsis rests upon the first two shorts which for reasons stated above (P. I. ch. 5. p. 20) appear almost always contracted —', except perhaps in lyric poets in proper names, as Pind. Isthm. III. 63.

—' —' —' —' —' —' —' —' —' —' —'

*Ἐργεῖ Τηλεσιάδα. τόλμα γὰρ εἰκόες,*

comp. also Nem. VII. 70, and in dramatists in other cases also, although rarely, as Soph. Ant. 797.

—' —' —' —' —' —' —' —' —' —' —'

*Νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς.*

The shorts in the thesis occur either resolved, or contracted —' (spondee). The resolution of the thesis renders the rhythm more rapid, the contraction slower and more solemn. The Dorian lyric poets usually contract the thesis in proper names only, as Pind. Olymp. XI. 99. The Aeolian lyric, the epic and dramatic poets admit the spondee also in other cases. The character of the dactylic rhythm is quiet and dignified in consequence of the relation of equality between the intensity and extension (P. I. ch. 3. p. 11). The dactyl is, by its gentler fall, distinguished from the anapaest which, on the contrary, rises forcibly.

The dactylic rhythm delights, according to P. I. ch. 11. p. 39, in foot and principal caesuras; even diaereses are, in certain verses, not rare. The caesura is of a double kind,

either after the long —|—, the masculine, or after the first short —|—, the feminine, *κατὰ τὸν τροχαῖον*.

The acatalexis is rare on account of the want of a close.



— — — — —

Εὐάρετος Ἰέρων ἐν ᾧ κρατέων.

(5) *The Pentapody.*—*Pentapodia iambica.*

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~ ~ ~ ~ ~

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~ ~ ~ ~ ~

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Πόλεος ἱν' ὑπερέχοιεν ἀλκάν.

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/   ~   —   —  
— ~ ~ ~ — ~ ~ ~

*Ἐρνει Τελεσιάδα. τόλμα γὰρ εἰκόες,*

comp. also Nem. VII. 70, and in dramatists in other cases also, although rarely, as Soph. Ant. 797.

x /   ~  
— ~ ~ ~ — ~ ~ ~

*Νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς.*

The shorts in the thesis occur either resolved, or contracted  $\text{—}'\text{—}$  (spondee). The resolution of the thesis renders the rhythm more rapid, the contraction slower and more solemn. The Dorian lyric poets usually contract the thesis in proper names only, as Pind. Olymp. XI. 99. The Aeolian lyric, the epic and dramatic poets admit the spondee also in other cases. The character of the dactylic rhythm is quiet and dignified in consequence of the relation of equality between the intensity and extension (P. I. ch. 3. p. 11). The dactyl is, by its gentler fall, distinguished from the anapaest which, on the contrary, rises forcibly.

The dactylic rhythm delights, according to P. I. ch. 11. p. 39, in foot and principal caesuras; even diaereses are, in certain verses, not rare. The caesura is of a double kind,

—

either after the long  $\text{—}|\sim\sim$ , the masculine, or after the first short  $\text{—}\sim|\sim$ , the feminine, *κατὰ τὸν τροχαῖον*.

The acatalexis is rare on account of the want of a close.

The last short of an acatalectic dactyl may by a peculiar license be changed into a long (P. I. ch. 4. p. 19).

The catalexis is either in disyllabum, terminating in thesis, or in syllabam, terminating in arsis.

The lyric poets often prefix to dactylic rhythms the anacrusis, the trochaic or iambic basis.

In the thesis it is allowed to shorten a long by the hiatus. The Roman poets, however, make very sparing use of this liberty, as Virg. Georg. I. 281. Aen. III. 211. Eclog. VIII. 108. Hor. Sat. I. 9. 38.

Ter sunt conati imponere Pelio Ossam.

Insulae Ionio in magno, quas dira Celaeno.

Credimus, an qui amant, ipsi sibi somnia fingunt.

Si me amas, inquit, paulo hic ades. Inteream si.

The dactylic arsis, especially in the principal caesuras, has the power of lengthening a short syllable, and excusing an hiatus, as Hom. II. I. 19. 24.

Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι.

Ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ.

The lengthening by the arsis is in the lyric and dramatic poets very rare, as Soph. Ant. 134.

Ἀντίτυπα δ' ἐπὶ γὰρ πέσε ταυταλωθείς.

Pind. Olym. VI. 103.

Δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων,

comp. also Pyth. IX. 114.

The Latin poets, too, sometimes, though more rarely than the Greek, used in the arsis a short as if it were long, as Virg. Ecl. X. 69. Aen. V. 521. IV. 64.

Omnia vincit Amor et nos cedamus Amori.

Ostentans artemque pater arcumque sonantem.

Pectoribus inhians spirantia consulit exta.

and allowed the hiatus in the arsis, as Virg. Ecl. II. 24. Aen. IV. 667. Ecl. III. 6.

Amphion Dircaeus in Actaeo Aracyntho.

Lamentis gemituque et femineo ululatu.

Et succus pecori et lac subducitur agnis.

The following measures are the most common :

(1) *The Monopody, or the Monometer.*

— ' — —

Wherever the monometer occurs, it is the resolution of the iambic basis, and therefore to be measured as an iamb, as Eur. Iph. Aul. 168.

— ' — — ' — — — (Glycon. polysch.)

Χαλκίδα πόλιν ἐμὰν προλιποῦσ'.

(2) *The Dipody, or the Dimeter.*

' — — — — acatalectus.

' — — — — catalectic in disyllabum.

— — — — catalectic in syllabam.

The acatalectic dimeter is found in systems only ; where it occurs singly, it is logaoedic — ' — — — ' — — — .

The dimeter catalect. in disyllabum is the *versus Adonius* so called. It is frequently found single, especially as a closing rhythm, as Soph. Aj. 409.

Χειρὶ φορέοι,

and so it serves as epode in the Sapphic strophe. It is also repeated, as Pind. Nem. II. 5.

' — — — — ' — — — —

Ἐν πολυνυμῇ τῳ Διὸς ἄλσει,

or joined with other rhythms, as Soph. Aj. 182.

' — — — — ' — — — —

Μαχαραῖς εἰτίσατο λῶβαν.

It frequently receives the anacrusis :

— ' — — — —

as Soph. Oed. R. 896.

Τί δαῖ με χορεύειν.

With the basis  $\overset{x}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$  it is the Pherecratean, of which below.

The dimeter catal. in syllabam resembles the choriamb, from which it is distinguished by the pause alone, and by the circumstance that the iambic dipody can never be placed in its stead.

(3) *The Tripody, or the Trimeter.*

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$  acatalectus.

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$  catalectic in disyllabum.

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$  catalectic in syllabam.

The acatalectic trimeter does not occur; where it seems to occur, it is to be measured as logaoedic,  $\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$ .

The dimeter cat. in disyllabum is very frequent in lyric and dramatic poets, both singly, as Pind. Olymp. X. Ep. 3.

*Ἀδυμελῇ κελαδήσω.*

Soph. Trach. 96.

*Ἄλιον Ἄλιον αἰτῶ.*

and joined with other rhythms, as Eur. Med. 977.

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$   
*Οὐκέτι· στείχουσι γὰρ ἐς φόνον ἦδη.*

Sometimes it is repeated, as Soph. Trach. 112 and 122:

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$   
*Πολλὰ γὰρ ὥστ' ἀκάμαντος ἢ Νότον ἢ Βορέα τις.  
 Ὡν ἐπιμεφομένα σ' ἀδεῖα μὲν, ἀντία δ' οἶσω.*

Pind. Olymp. VIII. Epod. 5.

*Ἦν δ' ἐσοῦν καλὸς, ἔργον τ' οὐ κατὰ εἶδος ἐλέγχων,*  
 apparently a dactylic hexameter; the third foot, however, can never be a dactyl.

The trimeter cat. in disyll. receives also the anacrusis:

$\overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-} - \overset{/}{-}$   
 as Soph. Oed. R. 154.

and the basis : *Ἴμε, Δάλιε, Παιάν.*

x - ' - - - - -  
- - - - -

as Aesch. Suppl. 85.

*Εἰ θεΐῃ Διὸς εὖ παραληθῶς.*

The trimeter cat. in syllab. (*πενθημιμερὲς* dactylicum) occurs partly as a single verse, as Pind. Olymp. VIII. 5.

*Μαιομένων μεγάλαν,*

and the writers of epodes thus use it as an epode ; partly joined with other rhythms, as

- ' - - - - - iambelegus.

*Πρῶτον μὲν εὖβουλον Θέμιν οὐρανίαν.*

- - - - - Platonicum.

The comic poet Plato in Heph.

*Χαῖρε, παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.*

- - - - -

Choerilus made a peculiar use of this rhythm in the Satyr drama. But it occurs in other poets, also, as Aesch. Prom. 530.

- - - - -

*Μηδ' ἐλινύσαιμι θεοὺς ὅσiais θοίναις ποτινισσομένα.*

The repetition of the cat. in syll. produces the elegiac pentameter so called :

- - - - -

which with the hexameter forms the elegiac distich. This combination does not occur in Pindar, but in dramatists, as Aesch. Agam. 1022..

*Οὐδὲ τὸν ὀρθοδαῖ τῶν φθιμένων ἀνάγειν.*

The trimet. cat. in syll. also receives the anacrusis, as Eur. Electr. 862.

*Νίκας στεφανηφορίαν,*

and the basis, as Aesch. Eum. 1033.



It seems that the acatalectic pentameter does not occur.

The pentameter cat. in disyll. occurs in dramatic and lyric poets, as Arist. Nub. 285.

Ὅμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται,

Aesch. Agam. 121.

Αἴλινον, αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω.

Soph. Phil. 837.

Καιρός τοι πάντων γνώμας ἴσχων.

The catal. in syll., too, is met with in lyric and dramatic poets, as Soph. Aj. 225.

Τῶν μεγάλων Δαναῶν ὑπο κληζομέναν,

with the anacrusis, Soph. Phil. 695.

Παρ' ᾧ στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύσειεν  
αἵματηρόν.

(6) *The Hexapody, or the Hexameter.*

— — — — — acatalectus.

— — — — — catalect. in disyll.

— — — — — catalect. in syll.

The acatalectic hexameter is found in systems only.

The hexameter cat. in disyllab. is the most common metre. The epic poets use it by the line, whence it is called *versus heroicus*, or the *epic hexameter*.

The lyric and dramatic poets, too, make use of this verse, but singly among other rhythms. Sometimes several follow one another, as Soph. Trach. 1009—1013. Eurip. Troad. 590—599. Such a lyric hexameter usually has the caesura after the third arsis, as Soph. Oed. R. 159.

Πρῶτά σε κεκλόμενος, θύγατερ Διὸς, ἄμβροτ' Ἀθήνα.

The caesura, however, is not indispensable, Eur. Suppl. 274.

Οὓς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κόρους.

This lyric hexameter usually admits the spondee in proper names only.











The catalectic is likewise very frequent, as Eur. Med. 847

*Ἡ πόλις ἢ φίλων.*

Pind. Olymp. II. Epod. 1.

— — — — —  
*Λοιπὸν γένει. τῶν δὲ πεπραγμένων.*

If a trochaic dipody with the anacrusis is prefixed, the Alcaicus hendecasyllabus is formed :

— — — — —  
*Ἄναξ Ἀπολλόν, παῖ μεγάλῳ Διός,*

the principal verse of the Alcaic strophe.

The catalectic frequently receives the anacrusis :

— — — — —  
 Soph. Oed. R. 1186. Pind. Pyth. VII. 6.

*Ἰὼ γενεαὶ βορῶν.  
 Ναίωντ' ὀνυμάζομαι.*

With the basis it is the glyconic :

x — — — — —  
 — — — — —  
 — — — — —

This dactylic form of the glyconic is the original and pure, as Dorian lyric poetry uses it exclusively. In Pindar the bases are not changed; resolutions are frequent. Pyth. VIII. Epod. 5.

— — — — — x — — — — —  
*Ξενάρκειον ἔδεκτο Κίρῳθεν ἐστεφανωμένον.*

v. 1. — — — — —  
*Φιλόφρον Ἀσυχία, Δίκας.*

v. 2. x — — — — —  
*Ὡ μεγιστόπολι θύγατερ.*

Pyth. VI. 3. x — — — — —  
*Ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμον.*

The dramatists, too, have this dactylic glyconic, partly singly among other similar measures, as Aesch. Agam. 152.

*Νεικέων τέκτονα σύμφωντον,*

partly in systems the close of which is formed by the Pherecratean. The Ionian lyric poets, too, have such systems of pure glyconics, which close with a Pherecratean. Besides this dactylic glyconic there is yet another of choriambic rhythm which admits the middle time in the thesis of the closing iamb,

x — / —  
— — — — —

in the basis allows bolder rhythms, and admits polyschematist forms. The dramatists use it both singly and in systems.

The glyconic is frequently united with the Pherecratean in one verse, as Aesch. Suppl. 686.

x / x — — — — —  
— — — — —

*Εὐμενὴς δ' ὁ Λύκειος ἔστω πάσα νεολαία.*

If such a verse is used by the line, it is called a *Priapean*, versus Priapeus.

Sometimes an anacrusis precedes the basis of the glyconic.

— x — /  
— — — — —

as Soph. Electr. 474.

*Καὶ γνώμας λειπομένα σοφᾶς,*

or an iambic monometer ;

— / x — / — — — — — Alcmaicum dodecasyllabum.

*Κόλπῳ σ' ἐδέξανθ' ἀγναὶ χάριτες Κρόνῳ.*

(c) *Dactylicus simplex tripliciter trochaicus.*

' — — — — — acatalectus.

' — — — — — catalecticus.

The former occurs singly, as Soph. Oed. Col. 130.

*Καὶ παραμειβόμεσθ' ἀδέρκτως.*

with the anacrusis.

— / — — — — —



Ἄκος ὑγιήρον ἐν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον φέρει.

(d) *Dactylicus simplex quadrupliciter trochaicus.*

acatalectus.

—v—v—v—v—v— catalecticus.

The former occurs seldom, as, with a double iambic basis,  
Soph. Oed. R. 463.

Τίς ὄντιν' ἃ θεσπίεπεια Δελφίς εἶπε πέτρα,  
Ἄρρητ' ἀρόρητων τελέσαντα φουνιάισι χερσίν;

The catalectic is more frequent, as Pind. Isthm. VI. 2.

Καλῶν ἐπιχωρίων μάλιστα θυμὸν τεόν.

**Epod. 1.**

Μυρίων ἐτάρων ἐς Ἄργος ἵππιον.

(2) *Logaoedic series with a double dactyl.*

(a) *Dactylicus duplex simpliciter trochaicus.*

**— — — acatalectus,**

**- ' - - - catalecticus,**

do not differ from the trimeter dactyl. cat. in disyll. and in syllabam.

(b) *Dactylicus duplex dupliciter trochaicus.*

— — — — — acatalectus.

           catalecticus.

The former is the *versus decasyllabus Alcaicus*, so called, and occurs as the closing verse of the Alcaic strophe.

*Καί τις ἐπ' ἐσχατιαῖσιν οἰκεῖς.*  
*Virginibus puerisque canto.*



Pindar does not use this rhythm, but it is found in the dramatists, as Eur. Rhés. 536.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Γίγνεται, καί τις πρὸ δόμων ὅδε γ' ἐστὶν ἀστήρ.*

With a preceding monometer troch. with an anacrusis :

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

Simonides: *Ἀνωλόλυνξαν κισσοφόροις ἐπὶ διθυράμβοις.*

As an example of the catalectic verse take Aesch. Prom. 165.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Γένναν· οὐδὲ λήξει πρὶν ἂν ἡ κορῆσσι κέαρ.*

(c) *Dactylicus duplex tripliciter trochaicus.*

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

acatalectus.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

catalectic.

The former, as Soph. Electr. 1413.

*ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε.*

Pind. Nem. V. 2.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Ἔσταόν'. ἀλλ' ἐπὶ πάσας ὀλκάδος ἐν τ' ἀκάτῳ, γλυκεῖ' αἰοιδά,*  
the latter, Soph. Electr. 1414.

*Μοῖρα καθαμερία φθίνει, φθίνει.*

Pind. Nem. VI. 7.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.*

(d) *Dactylicus duplex quadrupliciter trochaicus.*

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

acatalectus.

$\begin{array}{cccccccccccc} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

catalectic.

Both doubtful; the acatalectic may be considered as a trimeter cat. in disyll. with an ithyphallic, the catalectic as a trimet. cat. in disyll. with a troch. cat. tripod.

(3) *Lagaoedic series with a triple dactyl.*

(a) *Dactylicus triplex simpliciter trochaicus.*

— — — — — acatalectus.

— — — — — catalecticus.

They do not differ from the tetrameter dact. cat. in disyll. and in syllab.

(b) *Dactylicus triplex dupliciter trochaicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former is the versus Praxilleus :

ᾠ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,  
Παρθένη τὰν κεφαλὰν, τὰ δ' ἔνερθε νύμφα.

Pindar does not use it, but it is found in the dramatists, as Soph. Ant. 134, 135.

Ἀντίτνπα δ' ἐπὶ γᾶ πέσε ταυταλωθεῖς  
Πύρφορος, ὃς τότε μαινομένη ξὺν ὀρμῇ.

With the anacrusis it is the *versus Archebuleus*, which the Alexandrians used by the line :

— — — — —

The dramatists and Pindar have the catalectic, as Aesch. Agam. 145.

— — — — — x

Δεξιὰ μὲν κατάμομφα δὲ φάσματα στρουθῶν.

Pind. Pyth. XI. 1.

x / — — — — — x —

Κάδμουν κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγνιάτις.

(4) *Lagaoedic series with a quadruple dactyl.*

Of these the dactylicus quadruplex dupliciter troch. acat. alone seems to have been in use, as Aesch. Prom. 165.



Τὼ Θησείδα δ', ὅζω Ἀθηνῶν.  
Οἷχεται ἀνδρῶν.

Anapaestic series are measured partly by feet, partly by dipodies. The former are more rapid, and therefore rarely have the contraction of the thesis.

(1) *The Monopody.—Monopodia anapaestica.*

— /  
— —

It is frequently prefixed to other rhythms as an introduction, as Pind. Nem. VI. 5.

— — / — — — —

Νόον ἦτοι φύσιν ἀθανάτοισ.

Eur. Herc. fur. 680.

— — / — — — — x / — — — —

Ἔτι τὰν Ἡρακλέους καλλίνικον αἰίσω.

If the anapaest stands for the trochaic basis, it is to be measured as a trochee — —, as Arist. Ran. 1322.

x — /

— — — — — (Glyconeus.)

Περίβαλλ', ὦ τέκνον, ὠλένας.

(2) *The Dipody.—Dipodia anapaestica.*

— — / — —

(a) *The Monometer.—Monometer anapaesticus.*

— / —

— — — — — acatalectus.

— / —

— — — — — catalecticus.

Of dipodies, sometimes verses, sometimes systems are composed.

The monometer is either used singly among dimeters, *basis anapaestica*, or it occurs singly in the lyric and dramatic poets, or in connection with other rhythms, as Pind. Olymp. XI. Epod. 6.

*Ἀχιλεῖ Πάτροκλος.  
Ἀποθέσθ' ἄπορον.*

Aeschyl., Pers. 72.

~~~~~  
*Ἀθαμαντίδος Ἑλλας, πολύγομφον ὄδισμα ζυγὸν ἀμφιβα-
λὼν ἀχέει πόντον.*

The catalectic monometer ~~~~~ (Paeon tertius) is used before other rhythms as an introduction; a basis with an anapaestic anacrusis, as Pind. Pyth. IX. 1.

~~~~~  
*Ἐθέλω χαλκάσπιδα Πυθιονίκαν.*

(b) *The Dimeter.—Dimeter anapaesticus.*

~~~~~ acatalectus.  
~~~~~ catalecticus.

The former is the principal element of anapaestic systems. It occurs, however, singly also among other rhythms, as Soph. Oed. R. 469, 470.

*Ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρόωσκει  
Πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας.*

With the arses resolved, some metrical writers have called it after Hephaestion, Proceleusmaticum tetrametrum Aristophaneum.

*Τίς ὄρεα βαδύκομα τάδ' ἐπέσντο βροτῶν.*

The catalectic dimeter or the *paroemiac* is sometimes used by the line, sometimes serves as the close of anapaestic systems, and sometimes occurs singly among other rhythms, as Soph. Philoct. 1135.

*Πολυμηχάνου ἀνδρὸς ἐρέσση.*

Pind. Pyth II. 4.

~~~~~  
Μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελήθονος.

(c) *The Trimeter.*—*Trimeter anapaesticus.*

acatalectus.

- / - - / - - / -
 - - - - - - - - - - catalecticus.

Instances of the former cannot with certainty be pointed out; the latter was used by the line, among the Spartans, as a marching rhythm, *versus Messenicus*.

(d) *The Tetrameter.*—*Tetrameter anapaesticus.*

— — — — — acatalectus.

_____ catalecticus.

The acatalectic is found repeated by the line in the Roman comic writers. The Spartans used the catalectic by the line in marching songs, and the comedians, particularly Aristophanes, employed it very frequently.

(3) *The Tripody*.—*Tripodia anapaestica*.

•••—•••—•••— acatalecta.

$\overline{\text{uu}} - \overline{\text{uu}} - \overline{\text{v}}$ catalectica.

Both appear in combination with other rhythms, as Pind. Nem. VI. 4.

Μένει οὐρανός. ἀλλὰ τι προσφερόμεν ἔμπαν ἢ μέγαν.

Soph. Phil. 1178.

Φίλα μοι, φίλα ταῦτα παρήγγειλας, ἐκόντι τε πράσσειν.

Pind. Olymp. XIII. 1.

Τρισολυμπιονίκων.

(4) *The Tetrapody.*—*Tetrapodia anapaestica.*

[illegible]

$\begin{array}{c} \text{---} \\ \text{---} \end{array}$ catalectica,
 are not distinguished from the acatalectic and catalectic
 dimeter.

(5) *The Pentapody.—Pentapodia anapaestica.*

$\begin{array}{c} \text{---} \\ \text{---} \end{array}$ acatalecta.

$\begin{array}{c} \text{---} \\ \text{---} \end{array}$ catalectica.

Very rare; for an example of the acatalectic take Arist. Acharn. 285.

$\Sigma\epsilon\grave{\iota}\ \mu\grave{\epsilon}\nu\ \sigma\acute{\upsilon}\nu\ \kappa\alpha\tau\alpha\lambda\epsilon\acute{\upsilon}\sigma\omicron\mu\epsilon\nu,\ \omega\grave{\iota}\ \mu\iota\alpha\rho\acute{\alpha}\ \kappa\epsilon\phi\alpha\lambda\acute{\eta},$
 and of the catalectic, Eur. Herc. fur. 1018.

$\tau\acute{o}\tau\epsilon\ \mu\grave{\epsilon}\nu\ \pi\epsilon\rho\iota\sigma\alpha\mu\acute{o}\tau\alpha\tau\omicron\varsigma\ \kappa\alpha\iota\ \acute{\alpha}\rho\iota\sigma\tau\omicron\varsigma.$

(6) *The Hexapody.—Hexapodia anapaestica.*

$\begin{array}{c} \text{---} \\ \text{---} \end{array}$ acatalecta,

$\begin{array}{c} \text{---} \\ \text{---} \end{array}$ catalectica,

are not to be distinguished from the acatalectic and the catalectic trimeter. According to Servius, the former was used by Stesichorus, hence called *metrum Stesichorium*, the latter by Alcman, hence called *metrum Alcmanium*.

The longer anapaestic metres, which Servius mentions: the *Simonideum*, a trimeter hypercatalectic., so called, or a *heptapod. cat.*, the *Alcmanium*, a tetrameter brachyc. so called, or a heptapodia acat. and the *Aristophanium*, or the tetram. acat. or octapodia acat. seem to rest on erroneous divisions.

(2) *Irrational Anapaests.*

Logaoedic Series.

The irrational anapaest is distinguished from the rational, as the irrational dactyle is from the rational, namely by the smaller extension, and the stronger intensity of the arsis (P. I. ch. 4. p. 17). It thus approaches the iambic rhythm and is therefore readily combined with it. Such anapaestic iambic series are called *logaoedic*, *λογαιοδιχοί*.

The cyclic anapaests, so called, are analogous to the irra-

tional dactyles, which do not end in trochees. They are not measured by dipodies, and may usually be recognized by the caesura. The thesis seems to be rarely contracted, and the substitution of the dactyle and proceleusmatic could not be allowed on account of the irrational arsis.

The grammarians class also Trim. dactyl. cat. in disyll. with the anacrusis, which they call *ἐφθημιμερές*, among the cyclic anapaests, either because in some poets, it might in reality take also the anapaestic anacrusis, or because such verses as

Ἐρέω, πολὺ φίλταθ' ἐταίρων,
Φιλέειν στυγρόν περ ἑόντα,

where *ἐρέω*, *φιλέειν* are to be read as dissyllables, led to the mistaken supposition that the verse begins with the anapaestic anacrusis. As an example of such a cyclic-anapaestic verse, Hephaestion cites from Archilochus:

Ἐρασμονίδη Χαρίλαε,

and with a long anacrusis:

Δήμητρί τε χειρας ἀνέξων.

With such lighter anapaests, the iambic and anapaestic logaoedic rhythms akin to them, seem very readily to have been intermingled.

As an example of such cyclic anapaests, Hermann correctly cites Luc. *Tragopod.* 190—202, and Arist. *Av.* 1313—1322.

Ταχὺ δ' ἂν πολυάνορα τὰν πόλιν
Καλοὶ τις ἀνθρώπων. —
Τύχη μόνον προσεΐη. —
Κατέχουσι δ' ἔρωτες ἑμᾶς πόλεως. —
Θᾶπτον φέρειν κελύω. —
Τί γὰρ οὐκ ἐν ταύτῃ
Καλὸν ἀνδρὶ μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσια Χάριτες,
Τό τε τῆς ἀγανόφρονος Ἑσυχίας
Εὐάμερον πρόσωπον.

The same law which we have applied to these, holds with respect to the logaoedic anapaests, which in general are less common than the dactylic: namely, that a logaoedic series

cannot have more than six feet, and therefore the number of the anapaests is in the inverse proportion to that of the iambs.

The most common are the following.

(1) *Logaoedic series with a simple anapaest.*

(a) *Anapaesticus simplex simpliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former occurs sometimes singly, as Pind. Nem. VI. Epod. 6.

Ναμέα δὲ τρίς,

sometimes in combination with other rhythms, as Pind. Olymp. XIII. 5.

— — — — — x — — — — —

Πρόθυρον Ποτειδᾶνος, ἀγλαόκουρον.

The latter is not distinguished from the Dimet. anapaest. catal.

(b) *Anapaesticus simplex dupliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

Soph. Ant. 611.

— — — — — x — — — — —

Τό τ' ἔπειτα καὶ τὸ μέλλον καὶ τὸ πρὶν ἐπαρκέσει.

Eur. Heracl. 380.

Πόλιν, ἀλλ' ἀνάσχον.

(c) *Anapaesticus simplex tripliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former is found but seldom, as Aristoph. Thesm. 312.

Δεχόμεσθα καὶ θεῶν γένος,

the latter more frequently, as Aesch. Agam. 691, 692.

*Προκαλυμμάτων ἔπλευσε
Ζεφύρου γίγαντος αὔρα.*

Such a verse must not be confounded with an **Anacreontic**.

(d) *Anapaesticus simplex quadrupliciter iambicus.*

~~~~~ acatalectus.

~~~~~ catalectic.

The former seems not to occur; the latter is found, as Pind. Olymp. IV. 9.

Χαρίτων ἕκατι τόνδε κῶμον.

(2) *Logaoedic series with double anapaest.*

(a) *Anapaesticus duplex simpliciter iambicus.*

— — — — — acatalectus.

catalecticus.

The former, as Pind. Olymp. IX. 1.

Τὸ μὲν Ἀρχιλόχου μέλος.

Eur. Ion. 468.

Ἰκετεύσατε δ', ὡς κόραι.

The latter is not distinguished from the *Tripodia anap. cat.*

(b) *Anapaesticus duplex dupliciter iambicus.*

~~~~~ acatalectus.

catalectics.      **catalecticus.**

**Eur. Electr. 586.**

Κατέλαμψας, ἔδειξας ἐμφανῆ.

**Aesch. Prom. 548.**

*Ὀλιγοδρανίαν ἄκικυν.*

**Pind. Pyth. X. 6.**

Ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα.



(b) *Anapaesticus triplex dupliciter iambicus.*

— — — — — acatalectus.

~~~~~ catalecticus.

Arist. Av. 451.

Δολερὸν μὲν αἰὲ κατὰ πάντα δὴ τρόπον.

Soph. Ant. 356, 357.

Ὅργας ἐδιδάξατο καὶ δυσαύλων.

Ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.

(4) *Logaoedic series with quadruple anapaest.*

(a) *Anapaesticus quadruplex simpliciter iambicus.*

~~~~~acatalectus.

~~~~~ catalecticus.

Soph. Trach. 842.

Μεγάλαν προσορῶσα δόμοισι βλάβαν νέων.

Aesch. Prom. 558.

Ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον.

The catalectic is not to be distinguished from the Pentapodia anap. cat.

(b) *Anapaesticus quadruplex dupliciter iambicus.*

— — — — — acatalectus.

..... catalecticus.

The catalectic verse is the *Versus Archebuleus* with the dissyllabic anacrusis, see p. 97, as,

Ἀγέτω θεός, οὐ γὰρ ἔχω δίχα τῶνδ' αἰεῖδεν·

CHAPTER III.

RHYTHMS, WHOSE GROUND FOOT IS FIVE-TIMED.—THE ONE
AND A HALF OR PAEONIC KIND.

A. Falling, Cretic Rhythms.

(a) *Cretics with rational thesis.*

The cretic consists of five times, which are proportioned to each other, as 3:2. The subordinate relation of the arsis is the trochaic, 2:1; that of the thesis, dactylic, 1:1; hence the foot takes the following forms:

$$\begin{array}{c} a:3=t:2 \\ \text{---} \quad \text{---} \quad \text{---} \quad | \quad \text{---} \quad \text{---} \\ a:2=t:1 \quad | \quad a:1=t:1. \end{array}$$

The following contractions are accordingly allowed: $\text{---} \text{---}$

Creticus, $\text{---} \text{---} \text{---}$ Paeon primus. $\text{---} \text{---} \text{---}$ Paeon quartus. (P. I. ch. 5. p. 21).

The cretic is the appropriate measure of Paeans; it is besides sometimes employed in tragedy, especially by Aeschylus, and particularly in poems in the Phrygian mood, of a wild, enthusiastic character. The cretic rhythm is, however, chiefly used in comedy, especially in the resolved forms.

As the foot has a masculine ending, it is more inclined to the diaeresis than to the caesura (P. I. ch. 11. p. 40). The acatalexis is common. The catalexis is merely in disyllabum

$\text{---} \text{---} \text{---}$; for that in syllabam is transformed into the trochaic

dipody $\text{---} \text{---} \text{---}$, which is frequently appended as a sort of close to cretic rhythms. This trochaic closing rhythm is also frequently lengthened:

$$\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$$

If the cretic is resolved, sometimes one, sometimes the other form predominates:

~~~~~fourth paeons.

— — — — — — — — first paeons.

An anacrusis or basis, trochaic as well as iambic, may be prefixed to the cretic rhythms. The iambic basis is the more frequent.

The Romans used the middle time in the thesis of the cretic; but they liked to conceal the long in this place by the pronunciation, and never permitted its resolution. Hence the choriamb cannot stand for the cretic.

**The most common measures are the following :**

(1) *The Monopody or the Monometer.—Monometer creticus.*

3 3

It occurs sometimes singly, as Soph. Elec. 507.

**Τᾶδε γὰρ,**

and so also sometimes in the systems among dimeters.

It is very frequently combined with other rhythms, and then stands either at the beginning, in the middle, or at the end, as Pind. Olymp. II. Epod. 3.

h h h h h

*Χρόνος ὁ πάντων πατὴρ δύναται θέμεν ἔργων τέλος.*  
Pind. Olymp. V. 3.

/                      /                      /                      -  
 v v - v v - v v - v v - v v - v v - v v - v v - v v - v v

*Ἀκαμαρτόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα.*  
Aeschyl. Choeph. 605.

X / / /

-----

*Τὰν ἁ παιδολύμας τάλαινα Θεστιάς μήσατο.*

With the anacrusis ♪ - ♪ - it is not distinguished from the iambic dipody.

With the trochaic basis, the cretic resembles either the trochaic catalectic tripod,  $\text{—}'\text{—}'\text{—}'$ , or the dochmius,  $\text{—}'\text{—}'\text{—}'\text{—}$ . Sometimes the basis is found with the anacrusis prefixed (an apparent dochmius with the anacrusis), as Soph. Elec. 171.

Ἀχιλεῖ Πάτροκλος.  
Ἀποθέσθ' ἄπορον.

Aeschyl. Pers. 72.

— — — — —

Ἀθαμαντίδος Ἑλλας, πολύγομφον ὄδισμα ζυγὸν ἀμφιβα-  
λὼν ἀνχέει πόντον.

The catalectic monometer — — — — — (Paeon tertius) is used be-  
fore other rhythms as an introduction; a basis with an ana-  
paestic anacrusis, as Pind. Pyth. IX. 1.

— — — — —

Ἐθέλω χαλκᾶσπιδα Πυθιονίκαν.

(b) *The Dimeter.*—*Dimeter anapaesticus.*

— — — — —

— — — — — acatalectus.

— — — — —

— — — — — catalecticus.

The former is the principal element of anapaestic systems.  
It occurs, however, singly also among other rhythms, as Soph.  
Oed. R. 469, 470.

Ἔροπλος γὰρ ἐπ' αὐτὸν ἐπενθρόωσκει  
Πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας.

With the arses resolved, some metrical writers have called  
it after Hephaestion, Proceleusmaticum tetrametrum Aristo-  
phaneum.

Τίς ὄρεα βαθύκομα τάδ' ἐπέοντο βροτῶν.

The catalectic dimeter or the *paroemiac* is sometimes used  
by the line, sometimes serves as the close of anapaestic  
systems, and sometimes occurs singly among other rhythms,  
as Soph. Philoct. 1135.

Πολυμηχάνου ἀνδρὸς ἐρέσση.

Pind. Pyth. II. 4.

— — — — —

Μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος.

(c) *The Trimeter.*—*Trimeter anapaesticus.*

acatalectus.

- / - - / - - / -  
 ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ catalecticus.

Instances of the former cannot with certainty be pointed out; the latter was used by the line, among the Spartans, as a marching rhythm, *versus Messenicus*.

(d) *The Tetrameter.*—*Tetrameter anapaesticus.*

**acatalectus.**

**catalecticus.**

The acatalectic is found repeated by the line in the Roman comic writers. The Spartans used the catalectic by the line in marching songs, and the comedians, particularly Aristophanes, employed it very frequently.

(3) *The Tripody*.—*Tripodia anapaestica*.

•••—•••—•••—acatalecta.

$\overline{\text{uu}} - \overline{\text{uu}} - \overline{\text{u}}$  catalectica.

Both appear in combination with other rhythms, as Pind. Nem. VI. 4.

\_\_\_\_\_

*Μένει οὐρανός. ἀλλὰ τι προσφέρομεν ἔμπαν ἡ μέγαν.*  
Soph. Phil. 1178.

[illegible]

*Φῖλα μοι, φίλα ταῦτα παρήγγειλας, ἐκόντι τε πράσσειν.*  
Pind. Olymp. XIII. 1.

**Τρισολυμπιονίκαν.**

(4) *The Tetrapody.*—*Tetrapodia anapaestica.*

.....acatalecta,





tional dactyles, which do not end in trochees. They are not measured by dipodies, and may usually be recognized by the caesura. The thesis seems to be rarely contracted, and the substitution of the dactyle and proceleusmatic could not be allowed on account of the irrational arsis.

The grammarians class also Trim. dactyl. cat. in disyll. with the anacrusis, which they call *ἐφθημιμερές*, among the cyclic anapaests, either because in some poets, it might in reality take also the anapaestic anacrusis, or because such verses as

*Ἐρέω, πολὺ φίλταθ' ἑταίρων,  
Φιλέειν στυγρόν περ ἔόντα,*

where *ἐρέω*, *φιλέειν* are to be read as dissyllables, led to the mistaken supposition that the verse begins with the anapaestic anacrusis. As an example of such a cyclic-anapaestic verse, Hephaestion cites from Archilochus:

*Ἐρασμονίδη Χαρίλαε,*

and with a long anacrusis:

*Δήμητρί τε χεῖρας ἀνέξων.*

With such lighter anapaests, the iambic and anapaestic logaoedic rhythms akin to them, seem very readily to have been intermingled.

As an example of such cyclic anapaests, Hermann correctly cites Luc. *Tragopod.* 190—202, and Arist. *Av.* 1313—1322.

*Ταχὺ δ' ἂν πολυάνορα τὰν πόλιν  
Καλοῖ τις ἀνθρώπων. —  
Τύχη μόνον προσεῖη. —  
Κατέχουσι δ' ἔρωτες ἑμᾶς πόλεως. —  
Θᾶττον φέρειν κελεύω. —  
Τί γὰρ οὐκ ἐνὶ ταύτῃ  
Καλὸν ἀνδρὶ μετοικεῖν;  
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,  
Τό τε τῆς ἀγανόφρονος Ἡσυχίας  
Εὐάμερον πρόσωπον.*

The same law which we have applied to these, holds with respect to the logaoedic anapaests, which in general are less common than the dactylic: namely, that a logaoedic series

cannot have more than six feet, and therefore the number of the anapaests is in the inverse proportion to that of the iambs.

The most common are the following.

(1) *Logaoedic series with a simple anapaest.*

(a) *Anapaesticus simplex simpliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former occurs sometimes singly, as Pind. Nem. VI. Epod. 6.

Νεμέη δὲ τρίς,

sometimes in combination with other rhythms, as Pind. Olymp. XIII. 5.

— — — — — x — — — — —

Πρόθυρον Ποτειδάνος, ἀγλαόκουρον.

The latter is not distinguished from the Dimet. anapaest. catal.

(b) *Anapaesticus simplex dupliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

Soph. Ant. 611.

— — — — — x — — — — —

Τό τ' ἔπειτα καὶ τὸ μέλλον καὶ τὸ πρὶν ἐπαρκέσει.

Eur. Heracl. 380.

Πόλιν, ἀλλ' ἀνύσχον.

(c) *Anapaesticus simplex tripliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former is found but seldom, as Aristoph. Thesm. 312.

Δεχόμεσθα καὶ θεῶν γένος,

the latter more frequently, as Aesch. Agam. 691, 692.

*Προκαλυμμάτων ἔπλευσε  
Ζεφύρου γίγαντος αὔρα.*

**Such a verse must not be confounded with an Anacreontic.**

(d) *Anapaesticus simplex quadrupliciter iambicus.*

~~~~~ acatalectus.

..... catalecticus.

The former seems not to occur; the latter is found, as Pind. Olymp. IV. 9.

Χαρίτων ἑκατι τόνδε κῶμον.

(2) *Logaoedic series with double anapaest.*

(a) *Anapaesticus duplex simpliciter iambicus.*

— — — — — acatalectus.

catalectic.

The former, as Pind. Olymp. IX. 1.

Τὸ μὲν Ἀρχιλόχου μέλος.

Eur. Ion. 468.

Ἰκετεύσατε δ', ὡς κόραι.

The latter is not distinguished from the *Tripodia anap. cat.*

(b) *Anapaesticus duplex dupliciter iambicus.*

— — — — — acatalectus.

catalectic.

Eur. Electr. 586.

Κατέλαμψας, ἔδειξας ἐμφανῆ.

Aesch. Prom. 548.

Ὀλιγοδρανίαν ἄκικυν.

Pind. Pyth. X. 6.

Ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὄπα.

(b) *Anapaesticus triplex dupliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

Arist. Av. 451.

Δολερὸν μὲν αἰεὶ κατὰ πάντα δὴ τρόπον.

Soph. Ant. 356, 357.

Ὅργας ἐδιδάξατο καὶ δυσάυλων.

Ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.

(4) *Logaedic series with quadruple anapaest.*

(a) *Anapaesticus quadruplex simpliciter iambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

Soph. Trach. 842.

Μεγάλαν προσορῶσα δόμοισι βλάβαν νέων.

Aesch. Prom. 558.

Ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον.

The catalectic is not to be distinguished from the Pentapodia anap. cat.

(b) *Anapaesticus quadruplex dupliciter iambicus.*

— — — — — acatalectus.

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The catalectic verse is the *Versus Archibuleus* with the dissyllabic anacrusis, see p. 97, as,

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If the cretic is resolved, sometimes one, sometimes the other form predominates:

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It is very frequently combined with other rhythms, and then stands either at the beginning, in the middle, or at the end, as Pind. Olymp. II. Epod. 3.

˘˘˘—˘˘˘—˘˘˘—˘˘˘—

Χρόνος ὁ πάντων πατήρ δύναται θέμεν ἔργων τέλος.

Pind. Olymp. V. 3.

˘˘˘—˘˘˘—˘˘˘—˘˘˘—

Ἀκαμαντιόποδός τ' ἀπήνας δέκεν Ψαύμιός τε δῶρα.
Aeschyl. Choeph. 605.

x ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
— — — — —

Τὰν ἅ παιδολύμας τάλαινα Θεσιᾶς μήσατο.

With the anacrusis ˘—˘— it is not distinguished from the iambic dipody.

With the trochaic basis, the cretic resembles either the trochaic catalectic tripody, ˘˘—˘˘—, or the dochmius, —˘˘—˘˘—
Sometimes the basis is found with the anacrusis prefixed (an apparent dochmius with the anacrusis), as Soph. Elec. 171.

x /

 Ἀεὶ μὲν γὰρ ποθεῖ.

With the iambic basis prefixed, the cretic gives the dochmius

- / - / -

The composition of the dochmius is indeed arrhythmic, on account of the coincidence of the arses, but the parts themselves are rhythmical. We speak here only of the pure dochmius, as it is given in the above scheme, in which the iamb never appears as a spondee, and the thesis of the cretic never takes the middle time. Thus Pindar used it with kindred rhythms, or by itself; he never repeats it. He has by preference only the following forms:

- / - / -

Pyth. V. 6.

Σύ τοι νῦν κλυτὰς.

Olymp. I. Epod. 7.

- / - / - / - / - / - / - / - / - / - / - / - / -

Δεδαυδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

- / - / -

Pyth. VII. 7.

Ἐπιφανέστερον.

Olymp. I. 2.

- / - / - / - / - / - / - / - / - / - / - / - / -

Ἄτε διαπρέπει νυκτὶ μέγανος ἔξοχα πλούτου.

- / - / -

Pyth. V. 4.

Πολύφιλον ἐπέταν.

- / - / -

Pyth. V. Epod. 1.

- / - / - / - / - / - / - / - / - / - / - / - / -

Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω.

The dramatists use the dochmius with irrational theses, which will be considered hereafter.

The dimeter often receives the anacrusis :

— ' — — ' —
 — — — — —

and therefore resembles a monometer iambicus with a cretic,
 as Aesch. Choeph. 436, 437.

Ἑκατι μὲν δαιμόνων,
 Ἑκατι δ' ἀμᾶν χερῶν.

Arist. Pac. 1128 sqq.

Κράνους ἀπηλλαγμένος
 Τυροῦ τε καὶ κρομμύων.
 Οὐ γὰρ φιληδῶ μάχαις.

With the iambic basis it is like the dochmius with a following cretic :

— ' — — — ' —

as Aesch. Agam. 1081.

Ἀγνιάτ' ἀπόλλων ἐμός.

The catalectic dimeter is more unusual, as Pind. Pyth. IX. 2.

— — — — — ' —

Σὺν βαθυζώνοισιν ἀγγέλλων

Aristoph. Lys. 783.

Ἀντὸς ἔτι παῖς ὦν.

It is sometimes also found with the anacrusis, as Soph. Elec. 504 sqq.

— — — — — ' —

ὦ Πέλοπος ἀ πρόσθε
 Πόλυπονός ἱππεία,
 ὦς ἔμολες αἰανή
 Τᾷδε γᾶ.
 Εὐτε γὰρ ὁ πορτισθεὶς
 Μυρτίλος ἐκοιμάθη.

Arist. Lys. 787.

— — — — — ' —

Κὰν τοῖς ὄρεσιν ᾤκει.

(3) *The Tripody or the Trimeter.—Trimeter creticus.*

$\begin{array}{ccccccc} \text{'} & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$ acatalectus.

$\begin{array}{ccccccc} \text{'} & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$ catalecticus.

The former is often found singly, as Aesch. Suppl. 428.

Μή τι τλῆς τὰν ἱκέτιν εἰσιδεῖν.

also in the Roman dramatic poets, as Plaut. Rud. III. 4, 61.

Heús, Palaestra! — óbsecro, qui vocat? —

Ampelisca, heús! — quis est, qui vocat?

It receives also the anacrusis:

$\begin{array}{ccccccc} & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

a *monometer iambicus with a cretic dimeter*, as Pind. Pyth. V. 9.

Ἐκτι χροσαρμάτων Κάστορος,

and the iambic basis:

$\begin{array}{ccccccc} & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

a *dochmius with a cretic dimeter*, as Aesch. Agam. 1118.

Κατολολυξάτω θύματος λευσίμον.

Trochaic prolongations are likewise frequent, as Aesch. Eum. 323.

$\begin{array}{ccccccc} \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

Κλῦθ'. ὁ Λατοῦς γὰρ ἰνίς μ' ἄτιμον τίθησι.

Aesch. Agam. 180.

$\begin{array}{ccccccc} \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

Μνησιπήμων πόνος, καὶ παρ' ἄκοντας ἦλθε σωφρονεῖν.

The catalectic trimeter occurs more rarely, as Aesch. Agam. 1142.

Νόμον ἄνομον, οἷά τις ξουθά.

If the verse takes an anacrusis, and the anacrusis appears as a long, there results an apparent *trimeter palimbacchius*:

$\begin{array}{ccccccc} & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } & \text{' } \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

Σοί, Φοῖβε, Μοῦσαι τε, συμβῶμεν.

The catalectic trimeter also sometimes occurs in the Roman comic writers, as Plaut. Rud. IV. 3. 10.

Tē mihi nōn fore infidum.

(4) *The Tetrapody or the Tetrameter.—Tetrameter creticus.*

$\begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$ acatalectus.

$\begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$ catalecticus.

The acatalectic tetrameter was often used by the Greek comic poets, as Arist. Vesp. 419.

Κεῖ τις ἄλλος προέστηκεν ὑμῶν κόλαξ.

Arist. Georg. in Hephaestion;

Ἐν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφντεύσομεν.

Arist. Acharn. 976.

Ἀντόματα πάντ' ἀγαθὰ τῷδ' ἐγὼ γε πορίζεται.

The Roman tragic and comic poets also have the tetrameter very frequently, as Ennius in Cic. Tusc. Quaest. III. 19.

Quid petam praesidi aut exaequar? quōne nunc

Auxilio exili aut fugae frēta sim?

Arce et urbe orba sum, quo accidam? quo applicem?

Plaut. Rud. I. 3. 31.

Hoc quod induta sum, summae opes oppido.

Nec cibum, nec locum tēta quo sim, scio.

It occurs with the anacrusis in Pindar and the tragedians:

$\begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

a monometer iamb. with a cretic trimeter, Pind. Olymp. II. 5.

Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρον.

Soph. Elec. 1419.

Τελούσ' ἀραί· ζῶσιν οἱ γὰς ὑπαὶ κείμενοι,

with a preceding iamb, Pind. Olymp. II. 2.

$\begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

Τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κηλαδήσομεν;

The comic poets have likewise the catalectic, as Arist. Lys. 792.

Κοῦκέτι κατῆλθε πάλιν οἶκαδ' ὑπὸ μίσους.

Plaut. Trin. II. 1. 17.

Dá mihi hoc mēl meum, sí me amas, sí aúdis.

With the anacrusis it occurs in Pind. Olymp. II. Epod. 4.

— — — — —

Λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.

(5) *The Pentapody or the Pentameter.—Pentameter creticus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former is sometimes used by the line in the Alexandrian writers, sometimes singly by the comic poets, as Arist. Ach. 972.

Οἱ ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν.

Theopompus especially is said to have used it, hence *versus Theopompeus*, as,

Πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσι μῆς ἀπὸ συνουσίας.

Among the lyric poets Bacchylides used it by the line.

The catalectic pentameter seems not to have been in use.

(6) *The Hexapody or the Hexameter.—Hexameter creticus.*

— — — — — acatalectus.

— — — — — catalecticus.

The former is said to have been used by Bacchylides, hence *metrum Bacchylideum*, but the verses cited by Dionys. Hal. seem rather to form a cretic system. See below.

The comic poets have the hexameter, as Arist. Acharn. 210, 211.

Ἐκπίφενγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν ἐτῶν τῶν ἐμῶν.

Οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθρώπων
φορτίον.

It is found with the anacrusis, Arist. Aves 410.

Τύχη δὲ ποία κομίζει ποτ' αὐτὸς πρὸς ὄρνιθας ἐλθεῖν ;
— ἔρως

Βίου διαίτης τε καὶ σοῦ ξυνοικεῖν τέ σοι καὶ ξυνεῖναι
τὸ πᾶν.

The catalectic hexameter, according to Hephaestion, was used by Alcman, hence *Versus Alcmanius*.

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως, οἷα παῖς, παῖσδε,
Ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θίγῃς τῷ κνπαιρίσκῳ.

(b) *Cretics with the irrational thesis.*

The Greek tragedians, and after them the older comic writers, allowed themselves, particularly in those choral songs, in which the greatest distraction of feeling or the deepest sorrow prevails, certain licenses as to measure, which do not occur in the Dorian lyric poetry. With this less strict observance of the lyrical laws (*ἄνωμαλία*) there probably was also connected a great freedom in the singing and the musical accompaniment, and this delivery, like the modern recitative, is called by Aristotle (Prob. IX. 6.) *παρακαταλογή*. The inventor of it according to Plutarch (de Mus. 1141. A.) was Archilochus.

The cretic, in this *paracataloge*, might also take the middle time, especially in certain combinations:

— —
— —

hence we will call it the *irrational cretic*.

It most frequently appears with the iamb prefixed as a dochmius:

— / —
— — — —

In this measure, all the longs, except the two irrational ones, can be resolved. If the dochmius does not close the system or the rhythmical series, then two shorts may also be put for the last long; at the close, only the long or the short stands.

The shortening of a long by the hiatus takes place in the dochmius, only in the two shorts, which stand for the first arsis, as,

ὦμοι ἐμῶν νόστων.

Εἶθε μοι ὀμμάτων.

The dochmius has thirty-two different forms, all of which, however, are not equally in use.

1. $\checkmark - - - \checkmark$ μεθεῖται στρατός. Aesch. Sept. 79.
2. $\checkmark \checkmark - - \checkmark$ στρατόπεδον λιπών. Aesch. Sept. 79.
3. $\checkmark - \checkmark \checkmark -$ σύ τ' ὦ Διογενές. Aesch. Sept. 128.
4. $\checkmark \checkmark \checkmark \checkmark -$ ἄγετέ μ' ὅτι τάχος. Soph. Ant. 1323.
5. $- - - - \checkmark$ ὦμοι μοι, τὰδ' οὐκ. Soph. Ant. 1317.
6. $- \checkmark - - \checkmark$ δουλοσύνας ὑπερ. Aesch. Sept. 112.
7. $- - \checkmark \checkmark -$ Ὅγκα πρὸ πόλεως. Aesch. Sept. 164.
8. $- \checkmark \checkmark \checkmark -$ ῥεῖ πολὺς ὅδε λεώς. Aesch. Sept. 80.
9. $\checkmark - - - \checkmark$ ἰὼ δύστανος. Soph. Ant. 850.
10. $\checkmark \checkmark - - \checkmark$ ἀνοσίων ἀνδρῶν. Aesch. Sept. 566.
11. $\checkmark - \checkmark \checkmark -$
12. $\checkmark \checkmark \checkmark \checkmark -$ ἀθά-νατος ἀπροφάσιστος. Eur. Bacch. 1003.
13. $- - - - \checkmark$ ἔχθεις Ἀτρεΐδας. Soph. Phil. 511.
14. $- \checkmark - - \checkmark$ πρὸς τίνος ἀνθρώπων. Eur. Hec. 696.
15. $\checkmark - \checkmark \checkmark -$
16. $- \checkmark \checkmark \checkmark -$ ἀλμυρὸν ἐπὶ πόντον. Eur. Hipp. 1273.

The following forms can only be used when they occur in combination with other rhythms.

17. $\checkmark - - - \checkmark \checkmark$ πολίταις ἐπαθον. Aesch. Eum. 790.

18. $\overset{\circ}{\cup}\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}$ ἀπάγετ' ἐκτόπιον. Soph. Oed. R. 1340.
19. $\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$ θεὸς τότ' ἄρα τότε. Soph. Ant. 1273.
20. $\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$ τὸν ἄμαχον ἀπόλεμον. Aesch. Agam. 769.
21. $--\overset{\circ}{\cup}\overset{\circ}{\cup}$
22. $\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}$ τὸν καταρατότατον. Soph. Oed. R. 1345.
23. $--\overset{\circ}{\cup}\overset{\circ}{\cup}$ πῶς φῆς ; ἄφατον ἄφα-τον. Eur. Ion. 782.
24. $\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$ τὰς πάρος ἐτι χάριτος. Soph. Elec. 1266.
25. $\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}$ Ὀρέσταν τηλύγε-τον. Eur. Iph. T. 827.
26. $\overset{\circ}{\cup}\overset{\circ}{\cup}-\overset{\circ}{\cup}$ ὅτε τε σύριγγες εἰ-κλαγξαν. Aesch. Sept. 205.
27. $\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}$
28. $\overset{\circ}{\cup}\overset{\circ}{\cup}-\overset{\circ}{\cup}$ γένος ἄγονον ἀντίκα. Eur. Herc. fur. 886.
29. $--\overset{\circ}{\cup}\overset{\circ}{\cup}$
30. $\overset{\circ}{\cup}-\overset{\circ}{\cup}\overset{\circ}{\cup}$
31. $--\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$
32. $\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$

The forms with the long thesis of the cretic occur most frequently in the commatic songs of tragedy. The most common are the forms 1, 2, 4, 5, 6, 9, 10, 12, 14. The forms 11, 15, 27 and 31 were not in use. Of the forms 21, 29, 30 and 32, no certain examples can be pointed out.

The dochmii were sometimes repeated as a system, sometimes they occur in combination with other rhythms.

As the dochmius begins with a thesis, those rhythms, properly speaking, can only precede it, which close with the arsis, as an iamb:

$--\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$
 $\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}\overset{\circ}{\cup}$

Aesch. Sept. 78, 166.

Θρεῦμαι φοβερά μεγάλ' ἄχῃ,
Ἰὼ παναλκεῖς θεοί.

Eur. Phoen. 1287, 1288.

~~~~~

*Ἔλεος ἔλεος ἔμολε ματέρος δειλαίας,  
Δίδυμα τέκεα πότερος ἄρα πότερον αἰμάξει.*

**An iambic dimeter : Aesch. Agam. 1100.**

✓ — ✓ — ✓ — ✓ — ✓ — ✓ —

*Ἰὼ πόποι τί ποτε μήδεται ;*

and longer iambic series, as Aesch. Eum. 778.

/ /

— — — — —

*Ἰὼ θεοὶ νεώτεροι παλαιούς νόμους.*

If a dactyl precedes a dochmius, it is to be measured as an iamb, as Aesch. Sept. 222.

— ∪ ∪ — ∪ ∪ — ∪ —

*Ἀπτόμενον πυρὶ δαΐφ.*

In the same manner it is often preceded by one or several cretics, as Eur. Hipp. 366. Herc. fur. 910.

**᾽Ω τάλαινα τῶνδ' ἀλγέων.**

*Ἀνακαλεῖς τίνα με τίνα βοάν;*

**Aesch. Eum. 268.**

/        /                ~ / /  
 — ~ — ~ — ~ ~ — ~ — ~ — ~ —

*Ἀντιποίνους τίνης μητροφόνας δύοας.*

**Catalectic trochaic series, too, occur, as Eur. Orest. 140.**

1 10 1

— — — — —

*Σῖγα σῖγα, λεπτὸν ἶχνος ἀρβύλης,*

finally, choriambic, anapaestic and catalectic dactylic rhythms. Series, which end with the thesis, can then only precede the dochmius, if the poet wishes on purpose to produce a soft arrhythmia. Those cases, however, are rare, and the verse usually appears, by another measurement, as eurhythmic, as Aesch. Sept. 235, 241.

## CHAPTER III.

RHYTHMS, WHOSE GROUND FOOT IS FIVE-TIMED.—THE ONE  
AND A HALF OR PAEONIC KIND.

## A. Falling, Cretic Rhythms.

(a) *Cretics with rational thesis.*

The cretic consists of five times, which are proportioned to each other, as 3:2. The subordinate relation of the arsis is the trochaic, 2:1; that of the thesis, dactylic, 1:1; hence the foot takes the following forms:

$$\begin{array}{c} a:3=t:2 \\ \text{---} \quad \text{---} \quad \text{---} \quad | \quad \text{---} \quad \text{---} \\ a:2=t:1 \quad | \quad a:1=t:1. \end{array}$$

The following contractions are accordingly allowed:  $\text{---} \text{---} \text{---}$

Creticus,  $\text{---} \text{---} \text{---}$  Paeon primus.  $\text{---} \text{---} \text{---}$  Paeon quartus. (P. 1. ch. 5. p. 21).

The cretic is the appropriate measure of Paeans; it is besides sometimes employed in tragedy, especially by Aeschylus, and particularly in poems in the Phrygian mood, of a wild, enthusiastic character. The cretic rhythm is, however, chiefly used in comedy, especially in the resolved forms.

As the foot has a masculine ending, it is more inclined to the diaeresis than to the caesura (P. I. ch. 11. p. 40). The acatalexis is common. The catalexis is merely in disyllabum

$\text{---} \text{---} \text{---}$ ; for that in syllabam is transformed into the trochaic

dipody  $\text{---} \text{---}$ , which is frequently appended as a sort of close to cretic rhythms. This trochaic closing rhythm is also frequently lengthened:

$$\begin{array}{c} \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \\ \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \\ \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \quad \text{---} \end{array}$$

If the cretic is resolved, sometimes one, sometimes the other form predominates:

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ — fourth paeons.

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ first paeons.

An anacrusis or basis, trochaic as well as iambic, may be prefixed to the cretic rhythms. The iambic basis is the more frequent.

The Romans used the middle time in the thesis of the cretic; but they liked to conceal the long in this place by the pronunciation, and never permitted its resolution. Hence the choriamb cannot stand for the cretic.

The most common measures are the following :

(1) *The Monopody or the Monometer.—Monometer creticus.*

˘ ˘  
— —  
˘ ˘

It occurs sometimes singly, as Soph. Elec. 507.

Τᾷδε γᾶ,

and so also sometimes in the systems among dimeters.

It is very frequently combined with other rhythms, and then stands either at the beginning, in the middle, or at the end, as Pind. Olymp. II. Epod. 3.

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Χρόνος ὁ πάντων πατήρ δύναται θέμεν ἔργων τέλος.

Pind. Olymp. V. 3.

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Ἀκαμαντιόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα.

Aeschyl. Choeph. 605.

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Τὰν ἅ παιδολύμας τάλαινα Θεστιᾶς μήσατο.

With the anacrusis ˘ — — it is not distinguished from the iambic dipody.

With the trochaic basis, the cretic resembles either the trochaic catalectic tripody, ˘ — — —, or the dochmius, — — ˘ — —. Sometimes the basis is found with the anacrusis prefixed (an apparent dochmius with the anacrusis), as Soph. Elec. 171.

x /  
 v - - - v -  
 'Αεὶ μὲν γὰρ ποθεῖ.

With the iambic basis prefixed, the cretic gives the dochmius

v - ' v -

The composition of the dochmius is indeed arrhythmic, on account of the coincidence of the arses, but the parts themselves are rhythmical. We speak here only of the pure dochmius, as it is given in the above scheme, in which the iamb never appears as a spondee, and the thesis of the cretic never takes the middle time. Thus Pindar used it with kindred rhythms, or by itself; he never repeats it. He has by preference only the following forms:

v - ' v -

Pyth. V. 6.  
 Σὺ τοι νῦν κλυτὰς.

Olymp. I. Epod. 7.

v - ' v - v - v - v - v - v -  
 Δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

v - ' v -

Pyth. VII. 7.  
 Ἐπιφανέστερον.

Olymp. I. 2.

v - ' v - v - v - v - v - v -  
 Ἄτε διαπρέπει νυκτὶ μέγανος ἔξοχα πλούτου.

v - ' v -

Pyth. V. 4.  
 Πολύφιλον ἐπέταν.

v - ' v -

Pyth. V. Epod. 1.

v - ' v - v - v - v - v -  
 Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω.

The dramatists use the dochmius with irrational theses, which will be considered hereafter.

(2) *The Dipody or the Dimeter.—Dimeter creticus.*

— — — — — acatalectus.

— — — — — catalecticus.

The acatalectic dimeter is the principal element of cretic systems. But it also occurs singly, and in combination with other rhythms, as Arist. Pac. 1127.

*Ἥδομαι γ' ἥδομαι.*

Soph. Trach. 205.

*Ἀνολολύξατε δόμοις.*

Aesch. Agam. 238.

*Βία χαλινῶν τ' ἀνάνδρ μένει.*

Pind. Olymp. II. 4.

*Ἀκρόθινα πολέμου.*

Pind. Olymp. V. Epod. 2.

*Νικάσαις ἀνέθηκε, καὶ ὃν πατέρ' Ἀκρων' ἐκάρυξε καὶ τὰν  
νέοικον ἔδραν.*

The Latin comic writers sometimes use a dimeter among tetrameters, as Plaut. Capt. II. 1, 17.

Unum exorare vos sinite nos : — quidnam id est ?

Ut sine his arbitris

Atque a vobis nos detis loquendi locum.

Trochaic closes are frequently appended to the dimeter :

Plaut. Most. III. 2. 1.

Mélius anno hoc mihi nón fuit domi.

Aeschyl. Agam. 224.

*Πρωτοπήμων. ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρὸς γυ-  
ναικοποιῶν πολέμων ἀρωγάν.*

The dimeter often receives the anacrusis :

— ' — ' —  
— — — — —

and therefore resembles a monometer iambicus with a cretic,  
as Aesch. Choeph. 436, 437.

Ἑκατι μὲν δαιμόνων,  
Ἑκατι δ' ἁμᾶν χερῶν.

Arist. Pac. 1128 sqq.

Κράνους ἀπηλλαγμένος  
Τυροῦ τε καὶ κρομμύων.  
Οὐ γὰρ φιληδῶ μάχαις.

With the iambic basis it is like the dochmius with a following cretic :

— ' — ' — ' —

as Aesch. Agam. 1081.

Ἀγνιᾶτ' ἀπόλλων ἐμός.

The catalectic dimeter is more unusual, as Pind. Pyth. IX. 2.

' — — — ' — ' —

Σὺν βαθυζώνοισιν ἀγγέλλων

Aristoph. Lys. 783.

Αὐτὸς ἔτι παῖς ὢν.

It is sometimes also found with the anacrusis, as Soph. Elec. 504 sqq.

— ' — — ' —  
— — — — —

ὦ Πέλοπος ἅ πρόσθεν  
Πολύπονος ἱσπεῖα,  
ὦς ἔμολες αἰανή  
Τᾷδε γᾶ.  
Εὐτε γὰρ ὁ ποντισθεὶς  
Μυρτίλος ἐκοιμάθη.

Arist. Lys. 787.

— ' — — —

Κὰν τοῖς ὄρεσιν ᾤκει.

(3) *The Tripody or the Trimeter.—Trimeter creticus.*

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$  acatalectus.

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$  catalecticus.

The former is often found singly, as Aesch. Suppl. 428.

*Μή τι τλῆς τὰν ἱκέτιν εἰσιδεῖν.*

also in the Roman dramatic poets, as Plaut. Rud. III. 4, 61.

Heús, Palaestra! — óbsecro, qui vocat? —

Ampelisca, heús! — quis est, qui vocat?

It receives also the anacrusis:

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

a *monometer iambicus* with a *cretic dimeter*, as Pind. Pyth. V. 9.

*Ἐκατι χρόνισματόν Κάστορος,*

and the iambic basis:

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

a *dochmius* with a *cretic dimeter*, as Aesch. Agam. 1118.

*Κατολολυξάτω θύματος λευσίμον.*

Trochaic prolongations are likewise frequent, as Aesch. Eum. 323.

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Κλῦθ'. ὁ Λατοῦς γὰρ ἰνὶς μ' ἄτιμον τίθησι.*

Aesch. Agam. 180.

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Μνησιπήμων πόνος, καὶ παρ' ἄκοντας ἦλθε σωφρονεῖν.*

The catalectic trimeter occurs more rarely, as Aesch. Agam. 1142.

*Νόμον ἄνομον, οἷά τις ξονθά.*

If the verse takes an anacrusis, and the anacrusis appears as a long, there results an apparent *trimeter palimbacchius*:

$\begin{array}{ccccccc} \text{'} & \text{'} & \text{'} & & \text{'} & & \text{'} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{array}$

*Σοί, Φοῖβε, Μοῦσαί τε, συμβῶμεν.*



The catalectic trimeter also sometimes occurs in the Roman comic writers, as Plaut. Rud. IV. 3. 10.

Té mihi nóñ fore infidum.

(4) *The Tetrapody or the Tetrameter.—Tetrameter creticus.*

$\begin{array}{cccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$  acatalectus.

$\begin{array}{cccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$  catalecticus.

The acatalectic tetrameter was often used by the Greek comic poets, as Arist. Vesp. 419.

Κεῖ τις ἄλλος προέστηκεν ὑμῶν κόλαξ.

Arist. Georg. in Hephaestion;

Ἐν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφντεύσομεν.

Arist. Acharn. 976.

Αὐτόματα πάντ' ἀγαθὰ τῷδὲ γε πορίζεται.

The Roman tragic and comic poets also have the tetrameter very frequently, as Ennius in Cic. Tusc. Quaest. III. 19.

Quid petam praesidi aut exsequar? quónve nuno

Auxilio exill? aut fugae fréta sim?

Arce et urbe órba sum, quo áccidam? quo ápplicem?

Plaut. Rud. I. 3. 31.

Hóc quod indúta sum, súmmaa opes óppido.

Néc cibum, néc locum técta quo sím, scio.

It occurs with the anacrusis in Pindar and the tragedians:

$\begin{array}{cccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

a monometer iamb. with a cretic trimeter, Pind. Olymp. II. 5.

Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου.

Soph. Elec. 1419.

Τελοῦσ' ἀραί· ζῶσιν οἱ γὰς ὑπαὶ κείμενοι,

with a preceding iamb, Pind. Olymp. II. 2.

$\begin{array}{cccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array}$

Τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

The comic poets have likewise the catalectic, as Arist. Lys. 792.



Οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθρώκων  
φορτίον.

It is found with the anacrusis, Arist. Aves 410.

Τύχη δὲ ποία κομίζει ποτ' αὐτῷ πρὸς ὄρνιθας ἐλθεῖν;  
— ἔρω

Βίου διαίτης τε καὶ σοῦ ξυνοικεῖν τέ σοι καὶ ξυνεῖναι  
τὸ πᾶν.

The catalectic hexameter, according to Hephaestion, was used by Alcman, hence *Versus Alcmanius*.

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως, οἷα παῖς, παΐσδει,  
Ἄρκ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θύγῃς τῷ κυπαιρίσκῳ.

(b) *Cretics with the irrational thesis.*

The Greek tragedians, and after them the older comic writers, allowed themselves, particularly in those choral songs, in which the greatest distraction of feeling or the deepest sorrow prevails, certain licenses as to measure, which do not occur in the Dorian lyric poetry. With this less strict observance of the lyrical laws (*ἁνωμαλία*) there probably was also connected a great freedom in the singing and the musical accompaniment, and this delivery, like the modern recitative, is called by Aristotle (Prob. IX. 6.) *παρακαταλογή*. The inventor of it according to Plutarch (de Mus. 1141. A.) was Archilochus.

The cretic, in this *paracataloge*, might also take the middle time, especially in certain combinations:

— —  
— — —

hence we will call it the *irrational cretic*.

It most frequently appears with the iamb prefixed as a dochmius:

— ' ' —  
— — — —

In this measure, all the longs, except the two irrational ones, can be resolved. If the dochmius does not close the system or the rhythmical series, then two shorts may also be put for the last long; at the close, only the long or the short stands.

The shortening of a long by the hiatus takes place in the dochmius, only in the two shorts, which stand for the first arsis, as,

ὦμοι ἐμῶν νόστων.

Εἶθε μοι ὁμμάτων.

The dochmius has thirty-two different forms, all of which, however, are not equally in use.

1.  $\overset{'}{\cup} - - \overset{'}{\cup} -$  μεθεῖται στρατός. Aesch. Sept. 79.
  2.  $\overset{\sim}{\cup} \overset{\sim}{\cup} - \overset{'}{\cup} -$  στρατόπεδον λιπών. Aesch. Sept. 79.
  3.  $\overset{'}{\cup} - \overset{\sim}{\cup} \overset{\sim}{\cup} -$  σύ τ' ὦ Διογενές. Aesch. Sept. 128.
  4.  $\overset{\sim}{\cup} \overset{\sim}{\cup} \overset{\sim}{\cup} -$  ἄγετέ μ' ὅτι τάχος. Soph. Ant. 1323.
  5.  $- - - \overset{'}{\cup} -$  ὦμοι μοι, τὰδ' οὐκ. Soph. Ant. 1317.
  6.  $- \overset{\sim}{\cup} - \overset{'}{\cup} -$  δουλοσύνας ὕπερ. Aesch. Sept. 112.
  7.  $- - \overset{\sim}{\cup} \overset{\sim}{\cup} -$  Ὅγκα πρὸ πόλεως. Aesch. Sept. 164.
  8.  $- \overset{\sim}{\cup} \overset{\sim}{\cup} \overset{\sim}{\cup} -$  ῥεῖ πολὺς ὁδε λεώς. Aesch. Sept. 80.
  9.  $\overset{'}{\cup} - - -$  ἰὼ δύστανος. Soph. Ant. 850.
  10.  $\overset{\sim}{\cup} \overset{\sim}{\cup} - -$  ἀνοσίων ἀνδρῶν. Aesch. Sept. 566.
  11.  $\overset{'}{\cup} - \overset{\sim}{\cup} - -$
  12.  $\overset{\sim}{\cup} \overset{\sim}{\cup} \overset{\sim}{\cup} - -$  ἀθά-νατος ἀπροφάσιστος. Eur. Bacch. 1003.
  13.  $- - - -$  ἔχθεις Ἀτρείδας. Soph. Phil. 511.
  14.  $- \overset{\sim}{\cup} - - -$  πρὸς τίνος ἀνθρώπων. Eur. Hec. 696.
  15.  $- - \overset{\sim}{\cup} - -$
  16.  $- \overset{\sim}{\cup} \overset{\sim}{\cup} \overset{\sim}{\cup} - -$  ἀλμυρὸν ἐπὶ πόντον. Eur. Hipp. 1273.
- The following forms can only be used when they occur in combination with other rhythms.
17.  $\overset{'}{\cup} - - \overset{\sim}{\cup} \overset{\sim}{\cup}$  πολίταις ἔπαθον. Aesch. Eum. 790.

18.  $\sim\acute{\sim}\sim\sim$  ἀπάγει' ἐκτόπιον. Soph. Oed. R. 1340.
19.  $\sim\sim\sim\sim$  θεὸς τότ' ἄρα τότε. Soph. Ant. 1273.
20.  $\sim\sim\sim\sim\sim$  τὸν ἄμαχον ἀπόλεμον. Aesch. Agam. 769.
21.  $\sim\sim\sim\sim$
22.  $\sim\sim\sim\sim$  τὸν καταρατότατον. Soph. Oed. R. 1345.
23.  $\sim\sim\sim\sim$  πῶς φῆς ; ἄφατον ἄφα-τον. Eur. Ion. 782.
24.  $\sim\sim\sim\sim\sim$  τᾷς πάρος ἔτι χάριτος. Soph. Elec. 1266.
25.  $\sim\sim\sim\sim$  Ὀρέσταν τηλύγε-τον. Eur. Iph. T. 827.
26.  $\sim\sim\sim\sim$  ὅτε τε σύριγγες ἔ-κλαξαν. Aesch. Sept. 205.
27.  $\sim\sim\sim\sim$
28.  $\sim\sim\sim\sim\sim$  γένος ἄγονον αὐτίκα. Eur. Herc. fur. 886.
29.  $\sim\sim\sim\sim$
30.  $\sim\sim\sim\sim$
31.  $\sim\sim\sim\sim$
32.  $\sim\sim\sim\sim$

The forms with the long thesis of the cretic occur most frequently in the commatic songs of tragedy. The most common are the forms 1, 2, 4, 5, 6, 9, 10, 12, 14. The forms 11, 15, 27 and 31 were not in use. Of the forms 21, 29, 30 and 32, no certain examples can be pointed out.

The dochmii were sometimes repeated as a system, sometimes they occur in combination with other rhythms.

As the dochmius begins with a thesis, those rhythms, properly speaking, can only precede it, which close with the arsis, as an iamb:

$\sim\sim\sim\sim\sim$   
 $\sim\sim\sim\sim\sim$

Aesch. Sept. 78, 166.

Θρεῦμαι φοβερά μεγάλη' ἄχη,  
Ἰὼ παναλκείς θεοί.

Eur. Phoen. 1287, 1288.

~~~~~  
~~~~~

Ἐλεος ἔλεος ἔμολε ματέρος δειλαίας,  
Δίδυμα τέκνα πότερος ἄρα πότερον αἰμάζει.

An iambic dimeter: Aesch. Agam. 1100.

~~~~~

Ἰὼ πόποι τί ποτε μήδεται;

and longer iambic series, as Aesch. Eum. 778.

~~~~~

Ἰὼ θεοὶ νεώτεροι παλαιοὺς νόμους.

If a dactyl precedes a dochmius, it is to be measured as an iamb, as Aesch. Sept. 222.

~~~~~

Ἀπτόμενον πυρὶ δαΐφ.

In the same manner it is often preceded by one or several cretics, as Eur. Hipp. 366. Herc. fur. 910.

ὦ τάλαινα τῶνδ' ἀλγέων.

Ἀνακαλεῖς τίνα με τίνα βοάν;

Aesch. Eum. 268.

~~~~~

Ἀντιποίνους τίνης μητροφόνας δῦας.

Catalectic trochaic series, too, occur, as Eur. Orest. 140.

~~~~~

Σῖγα σῖγα, λεπτὸν ἶχνος ἀρβύλης,

finally, choriambic, anapaestic and catalectic dactylic rhythms. Series, which end with the thesis, can then only precede the dochmius, if the poet wishes on purpose to produce a soft arrhythmia. Those cases, however, are rare, and the verse usually appears, by another measurement, as eurhythmic, as Aesch. Sept. 235, 241.

— — — — — tetrapod. troch. cat.

not — — — — — dochmius with trochee preceding.

Τίς τάδε νέμεσις στυγεῖ.

Τίμιον ἔδος ἰκόμαν.

As little does in Aesch. Pers. 268, 274, an amphibrach precede a dochmius, if the verses are thus divided :

— — — — —

— — — — —

σπρ. Ὅποτοτοῖ, μάταν τὰ πολλὰ
Βέλεα παμμιγῇ.

ἀντ. Ὅποτοτοῖ, φίλων ἀλίδονα
Σώματα πολυβαφῇ.

The *genus Alcmanium*, so called, consisting of a dochmius, preceded by a monometer troch. with an anacrusis, seems for the most part to rest upon an erroneous measurement, as Aesch. Agam. 238, not

— — — — —

but — — — — — trimet. cret. with anacr.

Βία χαλινῶν τ' ἀναύδῳ μένει,

so likewise Agam. 378. Aesch. Prom. 580, the poet seems to have purposely allowed the asynartetic coincidence of two theses :

Οἷστροηλάτῳ δὲ δείματι δειλαίαν.

Other rhythms also may follow the dochmius. Cretics are very frequently attached to it, as Eur. Bacch. 1153.

Ἀναχορεύσωμεν Βάκχιον.

Ἀναβοάσωμεν ξυμφοράν.

or trochaic series, as Aesch. Sept. 566.

Ἀνοσίῳ ἀνδρῶν εἶθε γὰρ θεοί.

The hypercatalectic dochmii, so called, are trochaic series, with a preceding iamb :

$\frac{-}{\vee} \frac{'}{-} \frac{'}{-} \frac{-}{\vee}$ **Dipodia troch. acat.** '

which very frequently forms the close of dochmiac systems. The second thesis is never allowed to be irrational. Eur. Herc. fur. 879. Aesch. Sept. 421. Suppl. 751.

Χορευθέντ' ἀναύλοις.

Ὁλομένων ἰδέσθαι.

Δυσάγνοις φρεσίν, κόρακες ὥστε, βωμῶν ἀλέγοντες οὐδέν.

— — — — — **Tripodia troch. cat.**

Eur. Troad. 560.

Λόγου δ' ἐξέβαιν' Ἄρης.

— / / —
 ~ ~ ~ ~ ~ Tripodia troch. acat.

Aesch. Pers. 575.

Βοᾶτιν τάλαιναν αὐδάν.

— — — — — Tetrapodia troch. cat.

Aesch. Sept. 737.

Μελαμπαγὲς αἷμα φοῖνιον.

Through such systems joined to, or mixed with, dochmii, the shorts can be explained, which often appear to precede or follow the dochmii. According to Hermann (Elem. p. 278 sqq., Epit. § 268) the essence of paracataloge consisted in this.

Of such shorts there are either *two*, as Eur. Phoen. 104.

Χεῖρ' ἀπὸ κλιμάκων - ποδὸς - ἴχνος ἐπαντέλλων.

It seems here that *ποδός* should be connected with what follows, so that the short dochmiac system closes with two cretics, of which the latter is irrational:

h n l
u u u u _ _ _

Ποδὸς ἴχνος ἐπαντέλλων.

In like manner Eur. Hel. 690.

** Ἀγαμος, ἄτεκνος, ὃ πόσι, καταστένει*

Γάμον ἄγαμον αἰσχύνει.

Eur. Bacch. 1164, 1165.

Καλὸς ἀγὼν, ἐν αἵ-
ματι στάζουσαν - χέρα - περιβαλεῖν τέκνον,

which ought to be measured thus:

Καλὸν ἄγῶν, ἐν αἵματι στάζουσιν 2 dochmii.

Χέρ'α περιβαλεῖν τέκνον. Dimet. cret.

Or three shorts, which are to be considered as a resolved iamb.

Or four shorts, as Eur. Orest. 171, 192.

Πάλιν ἀνὰ - πόδα σὸν εἰλίξεις.

Μέλεον ἁ - πόφονον αἷμα δούς.

The passage, however, is thus to be divided:

— ∪ — ∪ — ∪ — — Dimeter troch.

~~~~~ dochm.

$\frac{1}{-} \frac{1}{-} \frac{1}{-} \frac{1}{-} \frac{1}{-}$  cretic. irrat., dochm.

στρ. Οὐκ ἀφ' ἡμῶν, οὐκ ἀπ' οἴκων

*Πάλιν ἀνὰ πόδα σὸν*

*Εἰλίξεις, μεθεμένα κτύπου ;*

ἀντ. Ἐξέθυσ' ὁ Φοῖβος ἡμᾶς

*Μέλεον ἀπόφρονον*

*Αἷμα δούς πατροφόρου ματρός.*

**Eur. Elec. 1149, 1157.**

*Τότε μὲν ἐν λουτροῖς - ἔπесεν ἐ - μὸς ἐμὸς ἀρχέτας.*

Μέλεον ἃ πόσιν - χρόνιον ἰ - κόμενον εἰς οἴκους.

**It is better here to close with the dochmius:**

*Ἔπεσεν ἑμὸς ἑμός.*

*Χρόνιον ἰκόμενον.*

one system, and begin with the irrational cretic :

— — —  
— — —  
Ἀρχέτας,  
Εἰς οἶκους.

**a new system.**

**The verses Soph. Oed. Col. 1447, 1462.**

*Νέα τάδε - νεόθεν ἦλθέ μοι.  
Ἴδε μάλα - μέγας ἐρείπεται.*

are to be measured by iambs :

— — — — —

in like manner Eur. Orest. 1253, 1254 ; 1273, 1274.

*Τί δέ με τόδε χρέος ἀπύεις,  
Ἐννεπέ μοι, φίλα. (dochm.)  
Ἄφοβος ἔχε· κενὸς, ὦ φίλα,  
Στίβος, ὃν οὐ δοκεῖς.*

The verses Aesch. Agam. 1407, 1426, where four shorts seem to stand between two dochmii :

*Τί κακὸν, ὦ γύναι,  
Χθονοτρεφὲς - ἐδανὸν ἦ ποτόν.  
Μεγαλόμητις εἰ,  
Περίφρονα - δ' ἔλακες, ὥσπερ οὖν.*

are thus to be measured as follows :

— — — — —  
— — — — —

*Τί κακὸν, ὦ γύναι, χθονοτρεφὲς ἐδανὸν  
Ἦ ποτόν πασαμένα ὀντᾶς ἐξ ἀλὸς ὀρόμενον.  
Μεγαλόμητις εἰ, περίφρονα δ' ἔλακες,  
Ὡσπερ οὖν φονολιβεῖ τύχα φρενὴν ἐπιμαίνεται.*

Five shorts are a resolved cretic.

The irrational cretic is sometimes preceded by an anapaest, instead of an iamb, the shorts of which, however, are never allowed to be contracted ; a dochmius with a disyllabic anacrusis :

— — — — —

as Soph. Oed. Col. 117 ; 149.

*Τίς ἄρ' ἦν ; ποῦ ναίει ;  
Ἀλαῶν ὀμμάτων.*

Such a dochmius, however, is often so in appearance only, as Aesch. Sept. 122.

*Γενύων ἱππέων,*

Eur. Herc. fur. 878.

*Μανίασιν Ἀύσσας,*

where *γενύων* is to be read as two syllables, and *μανίασιν* as three.

The resolution of the middle time of the cretic is not permitted; hence rhythms, as Aesch. Suppl. 349, 361.

*Ἴδε με τὰν ἰκέτιν,*

*Σὺ δὲ παρ' ὀψιγόνου,*

are not to be considered dochmii, but are thus to be measured :

— — — — — iamb with choriamb.

The irrational cretic sometimes occurs, without the preceding iamb or anapaest, before or after dochmii, as Eur. Orest. 168; 189.

— — — — —

*Θωύξας' ἔβαλες ἐξ ὕπνου.*

*Οὐδὲ γὰρ πόθον ἔχει βορᾶς.*

If an anacrusis, or a trochaic basis with the anacrusis, is prefixed to the irrational cretic, rhythms seemingly iambic are formed, in which the middle time is everywhere admissible, the *iambi ischiorrhogici*, so called by Hermann :

— — — — —  
— — — — —  
— x — — —  
— — — — —

Soph. Elec. 1238, 1239; 1260, 1261.

*Ἄλλ' οὐ τὰν Ἀρτεμιν,*

*Τὰν αἰὲν ἀδμήταν.*

*Τίς οὖν ἂν ἄξιαν*

*Γε σοῦ πεφηνότος.*

The irrational cretic may also be repeated :

— — — — —  
— — — — —

a dochmius with the arsis, so called, as Eur. Phoen. 320, 321.

*Ἦ ποθεινὸς φίλοις,*

*Ἦ ποθεινὸς Θήβαις.*

Soph. Trach. 846—848 ; 857—859.

*Ἦ που ὀλοὰ στένει,  
Ἦ που ἀδινῶν χλωρὰν  
Τέγγει δακρύων ἄχραν.  
Ἄ τότε θοὰν νύμφαν  
Ἀγαγες ἀπ' αἰπεινᾶς  
Τάνδ' Οἰχαλίας αἰχμῆ.*

Such a dimeter occurs also in the catalectic form, as, with the anacrusis:

— ' — ' —  
— — — — —  
~

Soph. Elec. 510—515.

*Παγχρύσων ἐκ δίφρων  
Λυστάνοις αἰκίαις  
Πρόρύζος ἐκρηφθεῖς,  
Οὔ τί πω  
Ἐλπευ ἐκ τοῦδ' οἴκου  
Πολύπνοος αἰκία.*

The Romans used the dochmius rarely or never. With them the bacchic rhythm supplied its place. Hermann thought he had found dochmii in Plautus, as *Menaechm.* V. 6, 9.

Verbéra, cómpedes,  
Molaé, mágna lassitúdo, fames.

#### B. Bacchic Rhythms.

The bacchius, like the cretic, consists of five times, which are in the relation of 3:2. The subordinate relation of the principal arsis is iambic, rising therefore, while the principal relation is falling, and in this contrast lies the arrhythmia of the bacchius:

$$\begin{array}{c} a:3=t:2 \\ \sim \\ \sim \sim \quad | \quad \sim \\ - \quad \quad | \quad - \\ t:1=a:2 \quad | \quad a:1=t:2 \end{array}$$



Ὁ ταῦρος δ' ἔοικεν κυρίζειν τίν' ἀρχάν,  
Φθάσαντος δ' ἐπ' ἔργοις προσηδήσεται νιν.

Similar is the verse in Aesch. Prom. 115.

Τίς ἀχὼ, τίς ὁδμὰ προσέπτα μ' ἀφεγγής;

Aesch. Eum. 789.

Στενάζω; τί ῥέξω; γένωμαι; δύσοιστα.

and the verse in Dion. Hal. de Comp. p. 132.

Τίν' ἀπτάν, τίν' ὕλαν δράμω; ποῖ πορευθῶ;

The Romans made frequent use of the bacchius, both in tragedy and comedy. It supplies in some degree the place of the dochmius, which it resembles very much on account of its disharmonic character, with this difference, that although the dochmius is arrhythmic in its composition, it is altogether eurhythmic in its parts, while the bacchius is wholly arrhythmic. Thus it serves in tragedy, as the dochmius with the Greeks, for the expression of the highest passion, despair and grief, and in comedy it indicates, in a comical manner, sadness, haste, confusion. It occurs, however, in cantica alone, never in the dialogue.

The poets have taken many liberties in the treatment of the bacchius. The arses are frequently resolved, and, thereby, the violent character of the rhythm is even heightened. The short is middle timed; it can, therefore, be changed into a long, and this again, according to the license of the older Roman poets, be resolved into two shorts. Thus, the following form arises:

$\begin{array}{c} \sim \\ - \quad / \quad / \quad \sim \\ \sim - - \end{array}$ , at the end:  $\begin{array}{c} \sim \\ - \quad / \quad / \quad \sim \\ \sim - - \end{array}$

Plautus sometimes treats the verse as asynartete. Bacchic verses, moreover, delight in diaereses. The tetrameter has usually a principal diaeresis, which, however, is frequently neglected. The catalexis is in disyllabum only.

The following measures are in use:

(1) *The Dipody or the Dimeter.—Dimeter bacchiacus.*

$\begin{array}{c} / \quad / \quad / \quad / \\ \sim - - \sim - - \end{array}$  acatalectus.

$\begin{array}{c} / \quad / \quad / \\ \sim - - \sim - - \end{array}$  catalecticus.

The acatalectic dimeter appears sometimes to be repeated by systems; but it commonly occurs intermingled with tetrameters, as Plaut. Capt. III. 2, 6. Rud. I. 5, 6.

Lassúm reddidérunt.

Puélle sed únde.

The catalectic resembles the dochmius. It occurs singly among tetrameters and other rhythms, as Plaut. Capt. III. 3; I. 9, 10 (according to Hermann's emendation).

Quid ést suaviús.

Mihí syngraphúm,

Datúr mi, illicó.

(2) *The Tretrapody or the Tetrameter.—Tetrameter bacchiacus.*

/ / / / / / / /  
 v - - - v - - - v - - - acatalectus.

/ / / / / / / /  
 v - - - v - - - v - - - catalecticus.

The former occurs very frequently, partly repeated several times, as Ennius Hect. Lustr.

Quid hóc hic clamóris? quid hóc hic tumúlti est?

Nomén qui usurpát meum? quid in castris strépiti est?

partly singly among cretic, iambic, trochaic and anapaestic rhythms.

The catalectic occurs in Plautus joined with the acatalectic in distichs, Menaechm. V. 6.

Spectámen bonó servo id ést, qui rem herílem

Procúrat, vidét, collocát, cogitát,

Ut ábsente heró suo rem herí diligénter

Tutétur, quam si ipse assit, aut rectiús.

Tergúm, quam gulám, crura, quám ventrem, opórtet

Potióra esse, quó cor modeste sitúmst.

## CHAPTER IV.

RHYTHMS THE GROUND FOOT OF WHICH IS SIX-TIMED. THE  
CHORIAMBIC-IONIC KIND.

### A. Falling Rhythms.

(a) *Choriamb*s.

The choriamb consists of six times, of which three are in the arsis, and three in the thesis. The subordinate relation in the thesis is rising, and contrasts, therefore, with the principal relation (P. 1. ch. 3. p. 13).

$$\begin{array}{c|c} \underbrace{a:3} & \underbrace{t:3} \\ \underbrace{\quad} & \underbrace{\quad} \\ \hline \underbrace{\quad} & \underbrace{\quad} \\ \underbrace{a:2} & \underbrace{t:1} \end{array} \quad \begin{array}{c|c} \underbrace{t:3} & \underbrace{a:2} \\ \underbrace{\quad} & \underbrace{\quad} \\ \hline \underbrace{\quad} & \underbrace{\quad} \\ \underbrace{t:1} & \underbrace{a:2} \end{array}$$

The arrhythmia which hence arises is softened by transforming the choriamb either in a dimeter dactyl. cat. in syllab. or by substituting, according to a peculiar license, the iambic dipody (P. I. ch. 10. p. 37).

The form — — — is unquestionably choriambic when the iambic dipody corresponds to it as antistrophe, but dactylic when the single choriambs are strictly separated by the diaeresis. Thus Horace, who had the nicest sense for rhythmical harmony, separates almost always by the diaeresis the single choriambs in the asclepiadean verses, so called:

$\begin{array}{ccccccc} x & & & & & & \\ \hline - & - & - & - & - & - & - \end{array}$   
**Maecenas atavis edite regibus.**

X / / /  
- - - v v - | - v v - | - v v - v -

**Nullam, Vare, sacra vite prius severis arborem.**

to indicate thereby that he took them as dactylic and supplied after each choriamb a pause of two shorts; but Alcaeus and Catullus seem to have measured these originally choriambic verses by choriamb, because with them the diaeresis after the choriamb is not essential.

The character of the choriamb is different according as





/  
 - - - - -  
 / /  
 - - - - -  
 / / /  
 - - - - -  
 / / / /  
 - - - - -  
 / / / / /  
 - - - - -  
 / / / / / /  
 - - - - -  
 / / / / / / /  
 - - - - -

By a kind of paracataloge the long is sometimes used for the short in the first iamb in these logaoedic verses, in Aeolian lyric and in the dramatic poets.

The choriamb receives frequently the cretic as a kind of close.

Choriambic rhythms can be preceded by anacrusis and basis, both trochaic and iambic.

On account of its terminating with the arsis the choriambic rhythm is more inclined to the diaeresis than to the caesura (P. I. ch. 11. p. 39).

The following measures are the most common :

- (1) *The Monopody or the Monometer.—Monometer choriambicus.*

/  
 - - - - -

It occurs often in connexion with other rhythms, as Pind. Olymp. VI. 2.

/ - - - - - / - - - - -  
 - - - - - - - - - -  
*Κίονας, ὥς ὅτε θαητὸν μέγαρον.*

Soph. Oed. R. 1090=1102.

/ - - - - - / - - - - -  
 - - - - - - - - - -  
 - - - - - - - - - -

*Τὰν αὔριον πανσέληνον.*

*Τις θυγάτηρ, Λοξίου, τῷ.*

With a cretic following in Hephaestion :

*Ἰστοπόνοι μείρακες.*

With the anacrusis and cretic close, as Pind. Olymp. IV. 9.

/ - - - - - / - - - - -  
 - - - - - - - - - -  
*Οὐλυμπιονίκαν δέκεν.*

With a trochaic basis : Eur. Hec. 473.

x /  
 - - - - -  
*Τὰν Ζεὺς ἀμφιπύρρ.*



5.  $\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  προείποιμ' ἄν Ἀθήνας.

6.  $\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  see form 2.

7.  $\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  see form 3.

8.  $\overset{x}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  ζεύξομαι ἄρματι πώλους.

The feet of three syllables generally occur in comic writers only, and in the later tragedy. It is better to consider the eighth form, in most cases, as a logaoedic-dactylic series, because it usually corresponds to itself alone.

In the choriamb of the pherecratean the first arsis is sometimes resolved, as Eur. Hel. 1486.

*Ἐπιπετόμενος ἰαχεῖ.*

The contraction of the two shorts occurs in Catull. LXI. 25.

*Nutriunt humore.*

If the choriamb receives an iamb for a logaoedic termination, the following form arises:

$\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$

The polyschematist would arise from the substitution of the choriamb for the diiamb:

$\overset{\prime}{-}\overset{\prime}{-} \left| \overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-} \overset{x}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-} \right|$

As forms of equal kinds alone seem to correspond, it is better to consider  $\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  as a logaoedic dactyl, and  $\overset{x}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$  as a choriamb with the basis.

The same is the case when this rhythm is preceded by an anacrusis:

$\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}$

In Eur. Herc. fur. 791, 808, the polyschematist seems, however, to correspond to the original form:

$\overset{\prime}{-}\overset{\prime}{-} \left| \overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-} \right| \overset{\prime}{-}\overset{\prime}{-}$   
 $\overset{x}{-}\overset{\prime}{-} \left| \overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-}\overset{\prime}{-} \right|$

*Μουσῶν θ' Ἑλικωνίδων δώματα.*

*Πλούτωνος δῶμα λιπὼν νέρτερον.*



5.  $\begin{array}{ccccccc} x & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ἡ πόσιν τὸν Ἐρεχθεῖδαν.
6.  $\begin{array}{ccccccc} x & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  βασιλικῶν θαλάμων τ' εἶεν.
7.  $\begin{array}{ccccccc} x & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  τὰς ἠλεκτροφαεῖς ἀνγὰς.
8.  $\begin{array}{ccccccc} x & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  εἰς ἀμίλλας Χαρίτων χαίτας.
9.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ἀφώνως ἀλόγως τὸ τᾶς.
10.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 2.
11.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 3.
12.  $\begin{array}{ccccccc} x & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  παρθένος εὐδοκίμων γάμων.
13.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  θεᾶς ἀμφίπολον κούραν.
14.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 6.
15.  $\begin{array}{ccccccc} / & / & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 7.
16.  $\begin{array}{ccccccc} x & & & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$

(b) *Polyschematist Forms.*

- I.  $\begin{array}{ccccccc} x & x & / & & & & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$
1.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  φῶτα βάντα πανσαγία.
2.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ὁ μέγας ὄλβος ᾧ τ' ἀρετά.
3.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  τέκνα δι' ὀδύνας ἂν ἔβας.
4.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  φνγάδα πρόδρομον ὀξυτέρῳ.
5.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  καί νιν ὄμβρον ταχομένην.
6.  $\begin{array}{ccccccc} x & x & / & & & & \vee \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  τὸ γὰρ ἀποστῆναι χαλεπόν.

7.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
8.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
9.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας.
10.  $\begin{array}{ccccccc} & x & & x & / & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  συνεποίησα τῷ φαλακρῷ.
11.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  καὶ γὰρ κύτιος ἀντόματος.
12.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  πόδα χριμπτόμενος εἰναλίῳ.
13.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  ὦ παῖ παῖ δυστανοτάτας.
14.  $\begin{array}{ccccccc} & x & & x & / & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  ὅσιος δ' εὐναῖος γαμέτας.
15.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
16.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
17.  $\begin{array}{ccccccc} & / & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  ποθοῦς Ἄρτεμιν λοχίαν.
18.  $\begin{array}{ccccccc} & x & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  see form 2.
19.  $\begin{array}{ccccccc} & / & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  ἐκεῖς ἄγε με, Βρόμιε, Βρόμιε.
20.  $\begin{array}{ccccccc} & \sim & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  see form 4.
21.  $\begin{array}{ccccccc} & / & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  see form 9.
22.  $\begin{array}{ccccccc} & \sim & / & x & / & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  χθὼν ἐπάνω πέσεις γύναι.
23.  $\begin{array}{ccccccc} & / & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  see form 11.
24.  $\begin{array}{ccccccc} & \sim & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  Χαλκίδα πόλιν ἐμὴν προλιποῦς'.
25.  $\begin{array}{ccccccc} & / & x & / & & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  αἰδὰς εὐδαιμονίας.
26.  $\begin{array}{ccccccc} & \sim & / & x & / & & \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$  see form 6.

27.  $\begin{array}{ccccccc} & \acute{x} & & / & & \grave{v} & \\ \cup & - & - & - & - & - & - \end{array}$
28.  $\begin{array}{ccccccc} & \acute{x} & \acute{x} & & / & & \grave{v} \\ \cup & - & - & - & - & - & - \end{array}$
29.  $\begin{array}{ccccccc} & \acute{x} & & / & & \grave{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 13.
30.  $\begin{array}{ccccccc} & \acute{x} & & / & & \grave{v} & \\ - & - & - & - & - & - & - \end{array}$  Τρῶες ὅταν χάλκασπις Ἄρης.
31.  $\begin{array}{ccccccc} & \acute{x} & & / & & \grave{v} & \\ - & - & - & - & - & - & - \end{array}$
32.  $\begin{array}{ccccccc} & \acute{x} & & / & & \grave{v} & \\ - & - & - & - & - & - & - \end{array}$
33.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} & \\ \cup & - & - & - & - & - & - \end{array}$  Ἔρως ἀνίκατε μάχαν.
34.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} & \\ \cup & - & - & - & - & - & - \end{array}$  πολύνπορον ὥσπερ πέλαγος.
35.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} & \\ \cup & - & - & - & - & - & - \end{array}$  see form 19.
36.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ \cup & - & - & - & - & - & - \end{array}$  see form 4.
37.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  οὐ πάνσομαι τὰς Χάριτας.
38.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  τρυχόμενος οὐπω λιμένων.
39.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  see form 11.
40.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  see form 24.
41.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ \cup & - & - & - & - & - & - \end{array}$  see form 25.
42.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ \cup & - & - & - & - & - & - \end{array}$  see form 6.
43.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  ὀρᾷς τὸν πόδα τοῦτον; ὀρᾷ.
44.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  Πάρις ὁ βουκόλος ἄν ἔλαβεν.
45.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  see form 13.
46.  $\begin{array}{ccccccc} & \acute{v} & \acute{v} & \acute{v} & \acute{v} & & \grave{v} \\ - & - & - & - & - & - & - \end{array}$  see form 30.



47.  $\text{---} \text{---} \text{---} \text{---} \text{---}$  φοινίσσουσα παρηγίδ' ἐμάν.

48.  $\text{---} \text{---} \text{---} \text{---} \text{---}$  πότναι ἄλσος ἐς ὑμέτερον.

The form  $\text{---} \text{---} \text{---} \text{---} \text{---}$  and all those derived from it, are not in use.

## II. $\text{---} \text{---} \text{---} \text{---} \text{---}$

Since in the dramatists this form, wherever it occurs, always corresponds to itself only, the rhythm appears to be dactylic-logaoedic; but in the Priapean verse it is choriambic, as,

*Ἦ μαλάχας μὲν ἐξορῶν ἀναπνέων θ' ὑάκινθον.*

In all the forms enumerated above, the difference lies in the basis. But both in the original and polyschematist forms the longs of the choriamb can be resolved, as Soph. Oed. Col. 186.

$\text{---} \text{---} \text{---} \text{---} \text{---}$

*Τέτροφεν ἄφιλον ἀποστνγεῖν.*

Arist. Thesm. 1136.

$\text{---} \text{---} \text{---} \text{---} \text{---}$

*Παλλάδα τὴν φιλόχορον ἐμοί.*

Eur. Bacch. 410, 428.

$\text{---} \text{---} \text{---} \text{---} \text{---}$

*Ἐκείσ' ἄγε με, Βρόμιε, Βρόμιε,  
Σοφὰν δ' ἄπεχε πραπίδα φρένα τε.*

Also the resolution of the long of the concluding iamb in the original form is found in systems, as Iph. Taur. 1106.

*Ἦ πολλὰι δακρύων λιβάδες,  
Αἱ παρηγίδας εἰς ἐμὰς  
Ἔπεσον, ἀνίκα πύργων,*

even when the spondee stands for the iamb, as Eur. Ion. 205 sqq.

*Παντᾶ τοι βλέφαρον διώ-  
κω σκέψαι κλόνον ἐν τείχεσι  
Λαῖνοισι Γιγάντων.*

For the contraction of the shorts in the choriamb, there are no examples of critical certainty. Seneca, however, admitted the Molossus in his tragedies, as Oed. IV. 4. 5. 6.

**Vela, ne pressae gravi  
Spiritu antennae tremant.**

The above forms do not all occur with equal frequency. The more ancient tragedy (Aeschylus and in part Sophocles), has not the trisyllabic feet in the basis; the Aeolian lyric poets, on the contrary, the later tragedians, especially Euripides, and the comic poets, frequently allow themselves to employ the trisyllabic feet. But it must be remarked that form 12 and form 16 of the original form

— — — — —

usually correspond only to themselves, and then in most cases they are rather a dactylic rhythm. In the first polyschematist form, the second basis is generally retained with greater purity than the first; hence trisyllabic feet are more rare in it; the anapaest, it seems, must be wholly excluded, except perhaps in Priapeian and Eupolidean verse; where it apparently occurs, the first basis is to be taken as a tribrach or dactyl, as Eur. *Orest.* 814, 826. *Iph. Aul.* 1041.

— — — — —

Οἰκτρότατα θοινάματα καί.  
Τυνδαρις ἰάχῃσε τάλαι-να  
Πιερίδες ἐν δαιτὶ θεῶν.

Sometimes systems are composed of glyconics, commonly with a pherecratean, sometimes also a logaoedic rhythm for a conclusion; sometimes also they are mingled with other rhythms, especially with logaoedic dactyls; and sometimes combined with other rhythms into single verses.

In antistrophic poems, in Aeschylus, the original form only corresponds to the original form; but the iambic basis also corresponds to the trochaic, as Choeph. 611, 621.



It also serves for the concluding rhythm of choriambic systems.

(2) *The Dipody or the Dimeter.—Dimeter choriambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The acatalectic dimeter is the chief element in choriambic systems. It also occurs frequently elsewhere, as Eur. Med. 643.

ὦ πατρίς, ὦ δῶμά τ' ἐμόν,

or in combination with other rhythms, as Aesch. Pers. 647.

— — — — —

Ἡ φίλος ἀνὴρ, φίλος ὄχθος· φίλα γὰρ κέκενθεν ἦθη.

It also receives the anacrusis or basis.

It is often provided with logaedic terminations, as

— — — — —

as Soph. Aj. 226.

Τὰν ὁ μέγας μῦθος ἀέξει.

x — — — — —

With the basis: — — — — — Soph. Ant. 944.

Ἔτλα καὶ Δανάας οὐράνιον φῶς,

according to Terent. Maur. p. 2426, and Mar. Vict. p. 2576, used also frequently by Sappho.

The *Epionicum a minore*, so called, cited by Hephaestion,

— — — — —

may perhaps be thus divided:

x — — — — —

Περυσόν· αἱ γὰρ Ἀπόλλων ὁ Ἀνκίως.

Ἴν' ὁ σαλασσομέδουσ' ἂν ἀπὸ μάσδων.

— — — — —

This rhythm, with the basis, gives the *Asclepiadean verse*, so called, versus Asclepiadeus:

With the iambic basis : Soph. Aj. 605, 606.

$\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$   
*Χρόνῳ τρυχόμενος,*  
*Κακὰν ἐλπίδ' ἔχων.*

The choriamb frequently receives a logaoedic ending :

$\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$   
 the versus Adonius, see above. It receives also the anacrusis, as Soph. Oed. R. 468=478.

$\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$   
*Φυγᾷ πόδα νομαῖν*  
*Πέτρας ἄτε ταῦρος.*

With the basis it forms the *Pherecrateus* :

$\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$   
 Of the dactylic pherecratean we have treated above. The choriambic ought, according to the analogy of the glyconics, to admit of a polyschematist form :

$\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$   
*polyschematist pherecratean.*

It is to be doubted, however, whether the polyschematist form really exists; for the few passages in which it appears to correspond to the original form, prove nothing, being corrupt. In the Priapean verse alone the original form is sometimes exchanged for the polyschematist.

Owing to the variations of the basis, the original form assumes the following shapes :

1.  $\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$  γῆρας οὐδ' ὅσα Φοῖβος.
2.  $\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$  Θετίδος ἃ νιν ἔτικτε.
3.  $\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$  καὶ δόξαν' ἀποκλῖναι.
4.  $\begin{array}{c} \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \\ \text{ } \text{ } \text{ } \text{ } \text{ } \text{ } \end{array}$  τί ποτ' αὖ μοι τὸ κατ' ἥμαρ.

5.  $\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  προείποιμ' ἄν Ἀθάνας.  
 6.  $\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  see form 2.  
 7.  $\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  see form 3.  
 8.  $\overset{\times}{\text{---}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  ζεύξομαι ἄρματι πώλους.

The feet of three syllables generally occur in comic writers only, and in the later tragedy. It is better to consider the eighth form, in most cases, as a logaoedic-dactylic series, because it usually corresponds to itself alone.

In the choriamb of the pherecratean the first arsis is sometimes resolved, as Eur. Hel. 1486.

*Ἐπιπετόμενος ἰαχεῖ.*

The contraction of the two shorts occurs in Catull. LXI. 25.

*Nutriunt humore.*

If the choriamb receives an iamb for a logaoedic termination, the following form arises:

$\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$

The polyschematist would arise from the substitution of the choriamb for the diiamb:

$\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \overset{\times}{\text{---}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$   
 $\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$

As forms of equal kinds alone seem to correspond, it is better to consider  $\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  as a logaoedic dactyl, and  $\overset{\times}{\text{---}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$  as a choriamb with the basis.

The same is the case when this rhythm is preceded by an anacrusis:

$\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$

In Eur. Herc. fur. 791, 808, the polyschematist seems, however, to correspond to the original form:

$\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$   
 $\text{---}\overset{\times}{\text{---}} \bigg| \overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \text{---}$   
 $\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---} \bigg| \text{---}\overset{\cdot}{\underset{\cdot}{\text{u}}}\text{---}$

*Μουσῶν θ' Ἑλικωνίδων δῶματα.*

*Πλούτωνος δῶμα λιπῶν νέρτερον.*



5.  $\begin{array}{ccccccc} & x & & / & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  ἡ πόσιν τὸν Ἐρεχθιδᾶν.
6.  $\begin{array}{ccccccc} & x\sim & & / & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  βασιλικῶν θαλάμων τ' εἶεν.
7.  $\begin{array}{ccccccc} & x & & / & & & \vee \\ - & - & - & \vee & - & - & - \end{array}$  τὰς ἤλεκτροφαεῖς αὐγὰς.
8.  $\begin{array}{ccccccc} & x\sim & & / & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  εἰς ἀμίλλας Χαρίτων χαίτας.
9.  $\begin{array}{ccccccc} & / & / & & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  ἀφώνως ἀλόγως τὸ τᾶς.
10.  $\begin{array}{ccccccc} & \sim & / & & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  see form 2.
11.  $\begin{array}{ccccccc} & / & / & & & & \vee \\ - & - & - & \vee & - & - & - \end{array}$  see form 3.
12.  $\begin{array}{ccccccc} & \sim x & & / & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  παρθένος εὐδοκίμων γάμων.
13.  $\begin{array}{ccccccc} & / & / & & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  θεᾶς ἀμφίπολον κούραν.
14.  $\begin{array}{ccccccc} & \sim & / & & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  see form 6.
15.  $\begin{array}{ccccccc} & / & / & & & & \vee \\ - & - & - & \vee & - & - & - \end{array}$  see form 7.
16.  $\begin{array}{ccccccc} & \sim x & & & & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$

(b) *Polyschematist Forms.*

I.  $\begin{array}{ccccccc} & x & x & & / & & \\ - & \vee & - & \vee & - & - & - \end{array}$

1.  $\begin{array}{ccccccc} & x & x & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  φῶτα βάντα πανσαγία.
2.  $\begin{array}{ccccccc} & x\sim & x & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  ὁ μέγας ὄλβος ᾧ τ' ἀρετά.
3.  $\begin{array}{ccccccc} & x & x\sim & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  τέκνα δι' ὀδύνας ἂν ἔβας.
4.  $\begin{array}{ccccccc} & x\sim & x\sim & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  φυγάδα πρόδρομον ὀξυντέρῳ.
5.  $\begin{array}{ccccccc} & x & x & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  καί νιν ὄμβρον τακομένην.
6.  $\begin{array}{ccccccc} & x\sim & x & & / & & \vee \\ - & \vee & - & \vee & - & - & - \end{array}$  τὸ γὰρ ἀποστῆναι χαλεπόν.



7.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$
8.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$
9.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας.
10.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  συνεποίησα τῷ φαλακρῷ.
11.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  καὶ γὰρ κύτισος ἀντόματος.
12.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  πόδα χριμπτόμενος εἰναλίῳ.
13.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ὦ παῖ παῖ δυστανοτάτας.
14.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ὄσιος δ' εὐναῖος γαμέτας.
15.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$
16.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$
17.  $\begin{array}{ccccccc} & / & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ποθοῦς Ἀρτεμιν λοχίαν.
18.  $\begin{array}{ccccccc} & \mathbf{x} & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 2.
19.  $\begin{array}{ccccccc} & / & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ἐκεῖσ' ἄγε με, Βρόμιε, Βρόμιε.
20.  $\begin{array}{ccccccc} & \vee & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 4.
21.  $\begin{array}{ccccccc} & / & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 9.
22.  $\begin{array}{ccccccc} & \vee & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  χθῶν ἐπάνω πέσεις γύναι.
23.  $\begin{array}{ccccccc} & / & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 11.
24.  $\begin{array}{ccccccc} & \vee & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  Χαλκίδα πόλιν ἐμὰν προλιποῦς.
25.  $\begin{array}{ccccccc} & / & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  ἀοιδὰς εὐδαιμονίας.
26.  $\begin{array}{ccccccc} & \vee & \mathbf{x} & / & & \vee & \\ \vee & \vee & \vee & \vee & \vee & \vee & \vee \end{array}$  see form 6.

27.  $\begin{array}{ccccccc} & \text{X} & & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$
28.  $\begin{array}{ccccccc} & \text{X} & \text{X} & & / & & \text{v} \\ \text{v} & - & - & - & - & - & - \end{array}$
29.  $\begin{array}{ccccccc} & \text{X} & & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 13.
30.  $\begin{array}{ccccccc} & \text{X} & & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  Τρωῆες ὅταν χάλκασπις Ἄρης.
31.  $\begin{array}{ccccccc} & \text{X} & & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$
32.  $\begin{array}{ccccccc} & \text{X} & & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$
33.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  Ἔρωσ ἀνίκατε μάχαν.
34.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  πολύπονον ὥσπερ πέλαγος.
35.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  see form 19.
36.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  see form 4.
37.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  οὐ παύσομαι τὰς Χάριτας.
38.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  τρυχόμενος οὐπω λιμένων.
39.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 11.
40.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 24.
41.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  see form 25.
42.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  see form 6.
43.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  ὁρᾷς τὸν πόδα τοῦτον; ὁρᾷ.
44.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ \text{v} & - & - & - & - & - & - \end{array}$  Πάρις ὁ βονκόλος ἂν ἔλαβεν.
45.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 13.
46.  $\begin{array}{ccccccc} & / & / & / & & \text{v} & \\ - & - & - & - & - & - & - \end{array}$  see form 30.

47.  $\text{---}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$  φοινίσσουσα παρηγίδ' ἐμάν.

48.  $\text{---}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$  πότναι ἄλσος ἐς ὑμέτερον.

The form  $\overset{x}{\text{---}}\text{---}\text{---}\text{---}\text{---}$  and all those derived from it, are not in use.

## II. $\text{---}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$

Since in the dramatists this form, wherever it occurs, always corresponds to itself only, the rhythm appears to be dactylic-logaoedic; but in the Priapean verse it is choriambic, as,

*᾽Ω μαλάχας μὲν ἐξορῶν ἀναπνέων θ' ὑάκινθον.*

In all the forms enumerated above, the difference lies in the basis. But both in the original and polyschematist forms the longs of the choriamb can be resolved, as Soph. Oed. Col. 186.

$\overset{x}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$

*Τέτροφεν ἄφιλον ἀποστνγεῖν.*

Arist. Thesm. 1136.

$\text{---}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$

*Παλλάδα τὴν φιλόχορον ἐμοί.*

Eur. Bacch. 410, 428.

$\overset{x}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}\overset{\sim}{\text{---}}$

*Ἐκεῖθ' ἄγε με, Βρόμιε, Βρόμιε,  
Σοφὰν δ' ἄπεχε παραπίδα φρένα τε.*

Also the resolution of the long of the concluding iamb in the original form is found in systems, as Iph. Taur. 1106.

*᾽Ω πολλὰ δακρύνων λιβάδες,  
Αἱ παρηγίδας εἰς ἐμὰς  
Ἔπεσον, ἀνίκα πύργων,*

even when the spondee stands for the iamb, as Eur. Ion. 205 sqq.

*Παντᾷ τοι βλέφαρον διώ-  
κω σκέψαι κλόνον ἐν τείχεσι  
Λαῖνοισι Γιγάντων.*

For the contraction of the shorts in the choriamb, there are no examples of critical certainty. Seneca, however, admitted the Molossus in his tragedies, as Oed. IV. 4. 5, 6.

*Vela, ne pressae gravi  
Spiritu antennae tremant.*

The above forms do not all occur with equal frequency. The more ancient tragedy (Aeschylus and in part Sophocles), has not the trisyllabic feet in the basis; the Aeolian lyric poets, on the contrary, the later tragedians, especially Euripides, and the comic poets, frequently allow themselves to employ the trisyllabic feet. But it must be remarked that form 12 and form 16 of the original form

‘ — — — — —  
— — — — —

usually correspond only to themselves, and then in most cases they are rather a dactylic rhythm. In the first polyschematist form, the second basis is generally retained with greater purity than the first; hence trisyllabic feet are more rare in it; the anapaest, it seems, must be wholly excluded, except perhaps in Priapeian and Eupolidean verse; where it apparently occurs, the first basis is to be taken as a tribrach or dactyl, as Eur. Orest. 814, 826. Iph. Aul. 1041.

‘ ‘ ‘ ‘ ‘  
— — — — —  
‘

*Οἰκτρότατα θοινάματα καί.  
Τυνδαρίς ἰάχῃσε τάλαι-να  
Πιερίδες ἐν δαυτὶ θεῶν.*

Sometimes systems are composed of glyconics, commonly with a pherecratean, sometimes also a logaoedic rhythm for a conclusion; sometimes also they are mingled with other rhythms, especially with logaoedic dactyls; and sometimes combined with other rhythms into single verses.

In antistrophic poems, in Aeschylus, the original form only corresponds to the original form; but the iambic basis also corresponds to the trochaic, as Choeph. 611, 621.



It also serves for the concluding rhythm of choriambic systems.

(2) *The Dipody or the Dimeter.*—*Dimeter choriambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The acatalectic dimeter is the chief element in choriambic systems. It also occurs frequently elsewhere, as Eur. Med. 643.

ὦ πατρίς, ὦ δῶμά τ' ἐμόν,

or in combination with other rhythms, as Aesch. Pers. 647.

— — — — —

Ἡ φίλος ἀνὴρ, φίλος ὄχθος· φίλα γὰρ κέκευθεν ἦθρη.

It also receives the anacrusis or basis.

It is often provided with logaoedic terminations, as

— — — — —

as Soph. Aj. 226.

Τὰν ὁ μέγας μῦθος ἀέξει.

x — — — — —

With the basis: — — — — — Soph. Ant. 944.

Ἔτλα καὶ Δανάας οὐράνιον φῶς,

according to Terent. Maur. p. 2426, and Mar. Vict. p. 2576, used also frequently by Sappho.

The *Epionicum a minore*, so called, cited by Hephaestion,

— — — — —

may perhaps be thus divided:

x — — — — —

Περисσόν· αἱ γὰρ Ἀπόλλων ὁ Ἀνέκιος.

Ἴν' ὠ σαλασσομέδουσ' ἂν ἀπὸ μάσδων.

— — — — —

This rhythm, with the basis, gives the *Asclepiadean verse*, so called, versus Asclepiadeus:

x - /       /       - - - -

which was used both by the line and by distichs, by Ionian, Aeolian and Roman lyric poets.

/ - - - / - - - - - - - -

Anacreon :

*Δακρυνόεσσάν τ' ἐφίλησεν αἰχμάν.*

With the anacrusis :

- /       /       - - - - - - - -

Soph. Ant. 614.

*Θνατῶν βίότη πάμπολις ἐκτὸς ἄτας.*

With the basis :

x - /       /       - - - - - - - -

Rhes. 366.

*Σπάρταν οἰχομένων Ἰλιάδος παρ' ἀκτᾶς.*

Soph. Aj. 230.

*Θανεῖται, παραπλήκτω χερὶ συγκατακτάς.*

With a preceding trochaic dipody :

/ - - - / - - - - | / - - - - - - - -

it gives the rhythm which Horace uses in distich combination, *Sapphicum majus*.

With preceding iambic dipody Soph. Aj. 227.

/ - - - / - - - - - - - -

*Οἷμοι φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνὴρ.*

With a following cretic :

/ - - - / - - - - - - - -

*Οὐδὲ λεόντων σθένος, οὐδὲ τροφαί.*

The catalectic dimeter is more unusual, as Pind. Isthm. VI. Epod. 6.

*Ἀλλὰ παλαιὰ γάρ.*

With the basis, Aesch. Eum. 1035.

x - /       /       - - - - - - - -

*Εὐφραμεῖτε δὲ χωρῖτια.*

(3) *The Tripody or the Trimeter.—Trimeter choriambicus.*

— — — — — acatalectus.

— — — — — catalecticus.

The acatalectic trimeter is frequent in the lyric poets and dramatists, as Aesch. Suppl. 57.

*Εἰ δὲ κυρεῖ τις πέλας οἰωνοπόλων.*

It also receives the basis, as Soph. Ant. 950.

— — — — —  
*Καὶ Ζηρὸς ταμειέσκε γονὰς χρυσορότους.*

It is also provided with logaoedic terminations, as Soph. Oed. Col. 694.

— — — — —  
*Ἔστιν δ' οἷον ἐγὼ γὰρ Ἀσίας οὐκ ἐπακούω.*

The Aeolian lyric poets used the verse also by the line :

— — — — —

This rhythm the Aeolian and Roman poets used very frequently by the line and by distichs: the *metrum Asclepiadeum majus*.

In the dramatists it occurs singly, as Soph. Phil. 175.

*Χρείας ἰσταμένῳ. πῶς ποτε πῶς δύσμορος ἀντέχει;*

— — — — —

Eur. Herc. fur. 637.

*Ἀνεύτας μοι φίλον, ἄχθος δὲ τὸ γῆρας αἰεὶ.*

This rhythm was used by Anacreon in such a way that he always substituted the iambic dipody for the second choriamb: the *Choriambicum polyschematistum*, so called:

*Ἐκ ποταμοῦ πανέρχουμι πάντα φέρονσα λαμπρά,*

in the same manner Eupolis in Athen. VI. 236. As in the dīamb, the middle time appears never to have been put for the first short, the rhythm might also be dactylic logaoedic:

— — — — —





(4) *The Tetrapody or the Tetrameter.*—*Tetrameter choriambicus.*

— — — — — acatalectus.

$\begin{array}{ccccccc} / & & / & & / & & /- \\ - & \cup & - & \cup & - & \cup & - \cup \end{array}$

The former is frequent in the dramatists, as Soph. Oed. R. 483 sq.

*Δεινὰ μὲν οὖν, δεινὰ ταράσσει σοφὸς οἰωνοθέτας,  
Οὔτε δοκοῦντ', οὔτ' ἀποφάσκονθι', ὅτι λέξω δ' ἀπορω̃.*

It receives also logaoedic endings:

— — — — —

**Soph. Antig. 153.**

*Παννυχίοις πάντας ἐπέλθωμεν, ὁ Θῆβας δ' ἐλελίχθων.*

— — — — —

**With the basis the Aeolic lyric poets used this rhythm by the line.**

/ / / / /  
 - - - - -

**Soph. Phil. 1161.**

*Μηκέτι μηδενὸς κρατύνων ὅσα πέμπει βιόδωρος αἶα.*

With the basis the Aeolic lyric poets used it by the line.

The catalectic tetrameter occurs more rarely, as, with the basis, Soph. Phil. 681.

*Ἄλλον δ' οὕτιν' ἔγωγ' οἶδα κλύων, σὺδ' ἐσίδον μοίρα.*

(5) *The Pentapody or the Pentameter.*—*Pentameter choriambicus.*

— — — — — acatalectus.

/ / / / /  
 - - - - - catalecticus.

Both are rare; the former is used, as Pind. Dithyr. Fragm. III. 10, with the resolution of the first arsis of the second, third and fourth choriambes, and with a cretic following:



The more elevated lyric poetry rejected it almost wholly. It was used chiefly for satirical and obscene poems (*ῥηθολόγοι, κιναιδολόγοι*); it was, moreover, never sung, but recited with ludicrous gestures. Hence are explained the many licenses which were permitted in its use.

According to P. 1. ch. 10. p. 37, the ditrochee may be substituted for it; this takes place most frequently at the end. In the pure ionic, the long often stands for the last

short  $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$ , according to the analogy of the second short in the thesis of the dactyl. Sometimes also the shorts of the thesis are contracted; finally, the short seems also to have been put sometimes for the first long; but the passages where this occurs are not of critical certainty. Resolutions of the long, as well in the pure ionic as in the ditrochee, are frequent.

The ionic is susceptible of only one catalexis:

in disyllabum:  $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$

(P. 1. ch. 7. p. 27), with the single exception of the Cleomachean verse, which is a *dimet. cat. in trisyll.*

The acatalectic rhythms never terminate with a pure ionic, on account of its want of a close, but always with a trochaic dipody.

(1) *The catalectic Dipody or the catalectic Dimeter.*

$\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$  |  $\overset{'}{\text{---}}\overset{'}{\text{---}}$  Dimeter cat. in trisyllabum.  
 $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$  |

The *versus Cleomacheus*:

*Τίς τὴν ὑδρίην ὑμῶν  
Ἐψόφησ' ; ἐγὼ πίνων.*

(2) *The Tripody or the Trimeter.—Trimeter ionicus.*

$\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$  acatalectus.  
 $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$  catal. in disyll.

According to Hephaestion, Sappho used the former,

*Κρησσαί νύ ποθ' ᾧδ' ἐμμελέως πόδεσσιν  
Ῥαρχεῦντ' ἀπαλοῖς ἀμφ' ἐρόεντα βωμόν,*



The more elevated lyric poetry rejected it almost wholly. It was used chiefly for satirical and obscene poems (*ῥηθολόγοι, κιναιδολόγοι*); it was, moreover, never sung, but recited with ludicrous gestures. Hence are explained the many licenses which were permitted in its use.

According to P. 1. ch. 10. p. 37, the ditrochee may be substituted for it; this takes place most frequently at the end. In the pure ionic, the long often stands for the last

short  $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$ , according to the analogy of the second short in the thesis of the dactyl. Sometimes also the shorts of the thesis are contracted; finally, the short seems also to have been put sometimes for the first long; but the passages where this occurs are not of critical certainty. Resolutions of the long, as well in the pure ionic as in the ditrochee, are frequent.

The ionic is susceptible of only one catalexis:

in disyllabum:  $\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$

(P. 1. ch. 7. p. 27), with the single exception of the Cleomachean verse, which is a *dimet. cat. in trisyll.*

The acatalectic rhythms never terminate with a pure ionic, on account of its want of a close, but always with a trochaic dipody.

(1) *The catalectic Dipody or the catalectic Dimeter.*

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The *versus Cleomacheus*:

*Τίς τήν ὑδρίην ὕμῶν  
Ἐψόφησ' ἔγὼ πίνων.*

(2) *The Tripody or the Trimeter.—Trimeter ionicus.*

$\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}\overset{'}{\text{---}}$  acatalectus.

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$\begin{array}{ccccccc} & ' & ' & & ' & ' & \\ \cup & - & - & \cup & - & - & \\ & ' & ' & & - & & \\ \cup & - & - & \cup & - & - & \\ & ' & ' & & - & & \\ \cup & - & \cup & - & \cup & - & \end{array}$

The arses of the ionic are, in a less rigid use, resolved; the thesis is but seldom contracted.

The ionic a minore has the character of discord and wild enthusiasm; hence it was mostly used for the Phrygian mood, with the accompaniment of cymbals and other noisy instruments. It was especially used for Dionysiac and erotic poems and for phrenzied songs to Cybele. It is unknown to the Dorian lyric poetry; the dramatists, on the other hand, use the ionic frequently in choruses, whose subject is sometimes imploring, sometimes bacchic. It was also used in mourning songs.

The ionic is capable of only *one* catalexis, namely, in trisyllabum  $\cup\cup-\cup\cup-$ . On account of the termination on the arsis, the diaeresis predominates.

Sometimes the ionic rhythm receives, at the end, one trochee more, as a logaoedic prolongation; the preceding long of the ionic in that case appears as a short. Such a rhythm might also be regarded as a catalectic.

(1) *The Monopody or the Monometer.—Monometer ionicus a minore.*

$\begin{array}{ccc} & ' & ' \\ \cup & - & - \\ & & \cup \end{array}$

does not occur; though it seems often to stand before other rhythms, it is in those cases not an ionic, but a dimeter anapaest.

cat.  $\cup\cup-\cup$ , as Pind. Pyth. IX. 1.

$\begin{array}{ccccccc} & ' & - & ' & & & \\ \cup & - & \cup & - & \cup & - & \cup \end{array}$

Ἐθέλω χαλκᾶσπιδα Πυθιονίκαν.  
 Τπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα.



(2) *The Dipody or the Dimeter.—Dimeter ionicus a minore.*

$\begin{array}{ccccccc} & / & / & / & / & / & / \\ \cup & - & - & - & - & - & - \end{array}$  acatalectus.

$\begin{array}{ccccccc} & / & / & / & / & / & / \\ \cup & - & - & - & - & - & - \end{array}$  catalecticus.

The acatalectic has three forms:

$\begin{array}{ccccccc} & / & / & / & / & / & / \\ \cup & - & - & - & - & - & - \end{array}$  the pure;

$\begin{array}{ccccccc} & / & / & / & / & / & - \\ \cup & - & - & - & - & - & - \end{array}$  the polyschematist;

$\begin{array}{ccccccc} & / & / & / & / & / & - \\ \cup & - & - & - & - & - & - \end{array}$  the broken.

In the pure form it was used according to Hephaestion by Alcman:

*Ἑκατὸν μὲν Διὸς υἱοὶ*  
*Τάδε Μῶσαι κοροκόπεπλοι.*

The ionic systems, of which below, are mostly arranged by dimeters, but in such a manner that a monometer sometimes remains. As the Anacreontic verse, *versus Anacreonticus*, it appears mostly in the broken form, but sometimes the pure or polyschematist form occurs with the broken. In antistrophic poems, the polyschematist or broken form may correspond to the original form.

The Anacreontic verse is used sometimes by the line, sometimes by systems. It also occurs singly, as Aeschyl. Agam. 746, 747.

*Δύσεδρος καὶ δυσόμιλος*  
*Συμένα Πριαμίδασι.*

The dimeter sometimes takes a trochee as a logaoedic ending:

$\begin{array}{ccccccc} & / & / & / & / & / & - \\ \cup & - & - & - & - & - & - \end{array}$

with which often a system closes, as Eur. Bacch. 537, 555.

*Ἔτι σοι τοῦ Βρομίου μελήσει.*  
*Φονίον δ' ἀνδρὸς ὕβριν κατὰσχες.*

A remarkable logaoedic ending is found in the closing verse of the Anacreontic system, in Eur. Cycl. 510.

/ / /  
 y y - y y - y - -

Φέρε μοι, ξεῖνε, φέρ' ἄσκον ἔνδος μοι.

**According to Hephaestion, the catalectic dimeter was used by Timocreon:**

*Σικελὸς κομψὸς ἀνὴρ  
Ποτὶ τὰν ματέρ' ἔφα.*

(3) *The Tripody or the Trimeter.*—*Trimeter ionicus a minore.*

~~~~~ acatalectus.

~~~~~ catalecticus.

The acatalectic trimeter seems to have been much used particularly by the Aeolic lyric poets. Hephaestion cites from Sappho:

$\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$   
 $\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$     $\frac{1}{2}$

*Τί με Πανδιονίς ὥράνα χελιδών.*

**further :**

[illegible]

*Ζαελεξάμαν ὄναρ Κυπρογενής.*

### Anacreon :

/ / / /  
 - - - -

Ἀπό μοι θανεῖν γένοιτ'. οὐ γὰρ ἂν ἄλλη  
Λύσις ἐκ πόγων γένοιτ', οὐδ' αὖ τῶνδε.

**With a logaoedic prolongation: Anacreón in Hephaestion:**

/ / / / /  
 - - - - -

Μεγάλῳ δ' ἦν τε μ' ἔρως ἔκοψεν ὥστε χαλκεύς  
Πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῳ.

**According to Hephaestion Anacreon used the catalectic dimeter :**

*Διονύσου σαῦλαι Βασσαρίδες.*

(4) *The Tetrapody or the Tetrameter.—Tetrameter ionicus a minore.*

$\begin{array}{cccccccc} & / & / & / & / & / & / & / \\ \cup & - & \cup & - & \cup & - & \cup & - \end{array}$  acatalectus.

$\begin{array}{cccccccc} & / & / & / & / & / & / & / \\ \cup & - & \cup & - & \cup & - & \cup & - \end{array}$  catalecticus.

The former often apparently occurs in the pure form; it is then a part of a system. It is used singly, as Aeschyl. Agam. 745, 758.

$\begin{array}{cccccccc} & / & / & / & / & / & / & / \\ \cup & - & \cup & - & \cup & - & \cup & - \\ & & & & & & & - \\ & & & & & & & \cup \\ & & & & & & & - \\ & & & & & & & \cup \\ & & & & & & & - \end{array}$

*Παρακλίνουσ' επέκρανεν δὲ γάμον πικρὰς τελευτάς.  
 Δίχα δ' ἄλλων μονόφρων εἰμὶ, τὸ γὰρ δυσσεβὲς ἔργον.*

Anacreon in Hephaestion :

*Παρὰ δ' ἥντε Πυθόμανδρον κατέδυν ἔρωτα φεύγων.*

The catalectic tetrameter is the *versus Galliambus*, which occurs sometimes pure, sometimes polyschematist. According to Hephaestion, the tragic poets Phrynichus also used the catalectic tetrameter, as,

*Τό γε μὴν ξείνια δούσαις λόγος, ὥσπερ λέγεται  
 Ὀλέσαι, κάποτεμειν ὀξεῖ χαλκῷ κεφαλάν,*

and the comic Phrynichus :

*Ἄ δ' ἀνάγκα 'σθ' ἱερεῦσιν καθαρεύειν φράσμεν.*

## SECTION II.

THE COMBINATION OF SIMPLE RHYTHMS IN LARGER  
RHYTHMICAL PORTIONS.

## CHAPTER I.

## COMPOSITION BY THE LINE (STICHIC COMPOSITION).

The composition *κατὰ στίχον* is the constant repetition of one and the same verse (P. I. ch. 9. p. 33). It is appropriated to those poems in which composure and equability of feeling prevail, as in the Epos, in the dialogue of the drama (Diverbium) and in certain lower classes of lyric poetry, especially in witty and satirical poems. The verse itself, which is thus repeated, forms a rhythmical whole; it must therefore manifest itself as such by its rhythm. The rhythm is either *simple*, that is, consisting of equal series, or *compounded of different series*. Both the simple and compounded can only satisfy the ear as a whole, when they have a fixed beginning, a fixed middle, and a fixed conclusion. The middle forms the principal mass, and to this the beginning and the end must stand in an appropriate relation. In a rhythm which is too small, as the Adonian or ithyphallic, these parts cannot be distinguished; hence such rhythms are less adapted to repetition by the line. Diaereses and caesuras mark the different parts of the verse. The distinguishing marks of the close are the end of a word, the anacp and the hiatus, and in certain verses the catalexis also.

In a freer use, many poets have allowed themselves the anacp and the hiatus within a verse, at the end of a series; *asynartete verses*.

As it regards the rhythms themselves, which are used in verses to be repeated by the line, they must be so constituted as to allow variety of measure, because otherwise they would be wearisome by uniformity. The most complete of all such verses, and at the same time the most ancient, is the heroic hexameter, which, with all its unity of rhythm, appears under an infinite variety of forms, which are brought about

partly by the different caesuras and diaereses, partly by the alternation of the spondee with the dactyl; hence poems of the greatest compass like the *Iliad* and *Odyssey*, were written in the hexameter; every other verse would have wearied the ear. On the other hand, the smaller the compass of the poem, the simpler also may be the verse.

In verses composed of different series, one series forms the principal series, the others are attached to it as an introduction or a close. We shall always consider such verses under the head to which the principal series belongs. It is impossible here to cite all the verses which were used by the ancients by the line; we shall, therefore, limit ourselves to the more important, and those of which considerable remains have come down to us.

# I. VERSES USED BY THE LINE OF THE TROCHAIC-IAMBIC KIND.

## A. Trochaic Verses.

### (1) — — — — —

The verse consists of a dimet. troch. acat. with a dimeter creticus following, in which the first cretic always appears as a first paeon. This verse is used, *Arist. Lysistr.* 1014—1035.

Οὐδέν ἐστι θηρίον γυναικὸς ἀμαχώτερον,  
Οὐδὲ πῦρ, οὐδ' ὧδ' ἀναιδὴς οὐδεμία πόρδαλις. —  
Ταῦτα μέντοι σὺ ξυνεῖς εἰτα πολεμεῖς ἐμοί,  
Ἐξόν, ὦ πονηρὲ, σοὶ βέβαιον ἔμ' ἔχειν φίλην; —  
Ὡς ἐγὼ μισῶν γυναικας οὐδέποτε παύσομαι. —

The verse has commonly the diaeresis after the trochaic dimeter, but it is seven times neglected; in verses 1014, 1017, 1021, 1022, 1026, 1033, 1035.

### (2) — — — — —

A dimeter troch. with ithyphallic following. *Hephaestion* erroneously classes this verse with the *asynartete*. An example is cited by *Hephaestion*, probably from *Sappho*:

Ἔστι μοι καλὰ πάϊς χρυσόοισιν ἀνθέμοισιν  
 Ἐμπερῇ ἔχουσα μορφάν, Κληῖς ἅ' γαπατά,  
 Ἀντὶ τᾶς ἐγὼ οὐδὲ Λυδίας πᾶσαν, οὐδ' ἑρηνάαν.

(3) — — — — —

*Tetrameter trochaicus acatalectus.*

*Versus octonarius.*

It was probably used by the line by the Greek lyric poets; Hephaestion mentions an example from Anacreon, in which the diaeresis after the second dipody is neglected:

*Κλῦθί μεν, γέροντος εὐέθειρα χρυσόπεπλε κούρη.*

The Greek dramatists do not use this verse; but it occurs very frequently in the Roman writers, both in tragedy and in comedy. They allow the known licenses in the uneven places, and resolve even the last arsis. The principal caesura is after the second dipody; but the diaeresis is also sometimes neglected. This rhythm is commonly used in those passages, in which a passionate excitement occurs.

Take as an example Terent. Eun. IV. 6. 1—8.

Crédo equidem illum jam ádfuturum, ut illam a me eripiát; sine veniat.

Atqui si illam digito attigerit, óculi illi ilico éffodientur.

Usque adeo illius férre possum inéptiam et magnífica verba,

Vérba dum sint, vérum si ad rem cónferentur, vápulabit. —

Tháís, ego jam dúdum hic adsum. — O mí Chremes, te ipsum éxpeto

Scín' tu turbam hanc própter te esse fáctam? et adeo ad te ádtinere hanc

Omnem rem? — ad me? qui quaeso, istuc? quía dum tibi sorórem studeo

Réddere ac restituere, haec atque huiusmodi sum múlta passa.

Plautus sometimes makes the verse asynartete, inasmuch as he allows himself the hiatus in the diaeresis, as Bacch. IV. 3. 1.

、 Pétulans, protervo, tracundo - ánimo indomito, incógitato.

(4)  $\overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-}$

*Tetrameter trochaicus catalecticus.*

Versus septenarius or quadratus.

This verse was used both by the lyric poets (Iambographers), and by the dramatists; by the latter in those passages of the dialogue, in which a stronger excitement of the feelings is to be marked.

The iambographers strictly observed the diaeresis after the second dipody, and among the trisyllabic feet wholly excluded the dactyl, except in proper names.

The tragedians observed the diaeresis with equal strictness; it is found neglected only twice, Aesch. Pers. 165.

*Ταῦτά μοι διπλῇ μέρμυ' ἀφραστός ἐστιν ἐν φρεσίν,*  
and Soph. Phil. 1402.

*Εἰ δοκεῖ, στείχωμεν. — ὦ γενναῖον εἰρηκὼς ἔπος.*

In the latter passage, it is excused by the change of persons.

The comic poets did not always observe the diaeresis, as Arist. Nub. 580.

*Μηδ' ἐνὶ ξὺν νῶ, τότ' ἢ βροντῶμεν ἢ ψεκάζομεν.*

Resolutions of the longs are more frequent in the first foot of the dipodies than in the second. In general, trisyllabic feet are more common in the later tragic writers (after Ol. 89) than in the earlier. The last arsis but one is for the most part only resolved when the preceding foot is a trochee, as Eur. Phoen. 609.

*Ἀνόσιος πέφνκας. — ἀλλ' οὐ πατρίδος, ὡς σὺν, πολέμος,*  
comp. also Ion. 1254. — Arist. Equit. 319.

*Νῇ Δι' καμὲ τοῦτ' ἔδρασε ταντὸν, ὥστε κατάγελων,*

Comp. also Av. 281. — The examples in which the spondee precedes the seventh foot resolved, are very rare: Arist. Vesp. 461.

*Ἀλλὰ μὰ Δι' οὐ ῥαδίως οὕτως ἂν αὐτοὺς διέφνγες.*

The tragedians avoid terminating the third dipody in a spondee, if this forms the end of a polysyllabic word.

The comic writers do not observe this, Arist. Nub. 577, 581.

*Πλεῖστα γὰρ θεῶν ἀπάντων ὠφελούσαις τὴν πόλιν.  
 ἔλτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα.*

The tragedians, and for the most part the comic writers, excluded the dactyl. Still it was permitted in proper names: Eur. Orest. 1535. Iph. Aul. 355.

*Σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι.  
 Χιλίων ἄρχων Πριάμουν τε πεδίον ἐμπλήσας δορός.*

Comp. Plut. Polit. praec. p. 811. F.

*Μητίοχος μὲν γὰρ στρατηγεῖ, Μητίοχος δὲ τὰς ὁδοὺς,  
 Μητίοχος δ' ἄρτους ἐποπιτᾷ, Μητίοχος δὲ ἄλφιτα,  
 Μητιόχῳ δὲ πάντα κεῖται, Μητίοχος δ' οἰμώζεται.*

As an example of the catalectic tetrameter in the tragedians, take the passage, Aesch. Pers. 702 sqq.

*Ἄλλ' ἐπεὶ δέος παλαιὸν σοὶ φρενῶν ἀνθίσταται,  
 Τῶν ἐμῶν λέκτρων γεραιὰ ζύννομ' εὐγενὲς γέναι,  
 Κλαυμάτων λήξασα τῶνδε καὶ γόων σαφές τί μοι  
 Λέξον. Ἀνθρώπεια δ' ἄν τοι πῆματ' ἂν τύχοι βροτοῖς.  
 Πολλὰ μὲν γὰρ ἐκ θαλάσσης, πολλὰ δ' ἐκ χέρσου κακὰ  
 Γίγνεται θνητοῖς, ὁ μᾶσσων βίωτος ἦν ταυτῇ πρόσω.*

As an example of the tetrameter in the comic writers, Arist. Av. 302 sqq.

*Κίττα, τρυγῶν, κορυδὸς, ἐλεᾶς, ὑποθυμῖς, περιστερὰ,  
 Νέρτος, ἱέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυρις,  
 Πορφύρις, κερκνής, κολυμβίς, ἀμπελὶς, φήνη, δρύοψ. —  
 Οἶα πιπνίζουσι καὶ τρέχουσι διακεκραγότες.  
 Ἄρ' ἀπειλοῦσιν γε νῦν; οἴμοι, κεχήνασιν γέ τοι  
 Καὶ βλέπουσιν εἰς σὲ κάμει. — Τοῦτο μὲν κάμοι δοκεῖ.*

The Romans also used this verse frequently. As a lyrical verse it occurs in the Pervigilium Veneris, which, at least the greater part of it, belongs to a later time; hence the remarkable irregularities, as the spondee or anapaest in the uneven places, in verses 25, 91, 62, 55.

Totus est in armis idem, quando nudus est Amor.  
 Perdidi Musam tacendo, nec me Phoebus respicit.



Unde foetus mixtus omnes aleret magno corpore.  
Jussit omnes adsidere pueri mater alitis.

The verse is very frequent in the dramatists. They allow the known licenses, only they preserve the last trochee pure. The diaeresis is often neglected, as Plaut. Mil. glor. II. 2. 38.

Dómi habet animum falsiloquum, falsificum, falsijúrium.

Plautus has the hiatus often in the diaeresis, as Amph. V. 1. 42.

Mánibus puris, cápite operto. Ibi continuo cóntonat,  
and sometimes also after the first or third dipody, as Asinar. II. 2. 26.

Edepol hominem — infelicem, qui patronam cómprimat.

Poen. III. 1. 35.

Quidquid est pauxillulum illuc: nóstrum id omne — íntus est.

For an example of the catalectic tetrameter, as used by the Roman dramatists, take Ennius in Cic. de Orat. III. 58.

Múltimodis sum circumventus, mórbo, exilio atque inopia;  
Túm pavor sapiéntiam mi omnem éxanimato expéctorat;  
Alter terribílem minitatur vitæ cruciatum ét necem,  
Quaé nemo est tam firmo ingenio et tanta confidéntia,  
Quín refugiat timido sanguen átque exalbescát metu.

Terent. Eun. II. 2. 17—22.

Est genus hominum, qui ésse primos ómnium rerúm volunt,  
Néc sunt; hos conséctor; hisce ego nón paro me ut rideant,  
Séd eis ultro adrideo, et eorum ingenia admirór simul:  
Quidquid dicunt, laúdo, id rursum sí negant, laudo id quoque:  
Négat quis? nego; ait? ájo, postremo imperavi egomét mihi  
Omnia adsentári. Is quaestus nunc est multo ubérrimus.

(5) — — — — —

*Tetrameter trochaicus claudus or Hipponactus or quadratus scazon.*

A satirical verse, which was formed by reversing the closing iamb of the catalectic tetrameter. The arrhythmism resulting from this produces a comic effect. The diaeresis, after the second dipody, is also the principal caesura. Re-

solutions seem frequently to have been admitted, especially in the first part of the verse. It was not well possible for the last foot to assume the form of a tribrach. The fragment of Ananius in Athen. VII. p. 282. B, may serve as an example :

Ἐαρι μὲν χρόμος ἄριστος, ἀνθίας δὲ χειμῶνι.  
 Τῶν καλῶν δ' ὄψων ἄριστον καρὶς ἐκ συνέης φύλλον.  
 Ἡδὺ τ' ἐσθίειν χιμαίρης φθινοπωρισμῷ κρείας,  
 Δέλφακος δ', ὅταν τραπέωσιν καὶ πατέωσι σὺν', ἐσθειν.  
 Καὶ κνῶν αὐτὴ τόθ' ὥρη καὶ λαγῶν κάλωπῆκων.  
 Ὅϊος αὐθ', ὅταν θέρος τ' ἢ κήχεται βαβράζωσιν.  
 Εἴτα δ' ἐστὶν ἐκ θαλάσσης θύννος οὐ κακὸν βρωμα,  
 Ἀλλὰ πᾶσιν ἰχθύεσσιν ἐμπρεπὴς ἐν μύττωτῷ.  
 Βοῦς δὲ πιανθεὶς δοκέω μὲν καὶ μέσων νυκτῶν ἡδὺς  
 Χήμερης.

(6) — — — — —

*Pentameter trochaicus catal. ὑπέρμετρον.*

Callimachus in Hephaestion and Bentley, ad fragm. Callim. CXV.

Ἐρχεται πολὺς μὲν Αἰγαῖον διατμήξας ἀπ' οἰνηρῆς Χίου  
 Ἀμφοροῦς, πολὺς δὲ Λεσβίης ἄωτον νέκταρ οἰνάνθης ἄγων.

(7) — — — — —

Hephaestion erroneously numbers this verse, consisting of two ithyphallics, among the asynartete. He quotes as an example from Sappho :

Δεῦρο, δεῦτε Μοῖσαι, χρόσεον λιποῖσαι.

(8) — — — — —

*Versus Saturnius.*

This verse consists of two ithyphallics, the first of which is preceded by the anacrusis. It is originally an Italian metre, and occurs, therefore, in the oldest monuments of

the Latin language, in epitaphs and religious songs (*Carmen saliare*). As the doctrine of quantity gained entrance into the Latin language from the imitation of Greek models only, it is evident that in this oldest metre originally little or no regard was paid to quantity, but that the rhythm of the verse was indicated by the word-accent.\* When at a later period Livius Andronicus translated the *Odyssey*, in Saturnian metre, into Latin, and Naevius wrote the Punic war in the same metre, the verse seems to have been governed more by the rhythmical laws of the Greeks by adopting the above scheme, but allowing the same liberties with which the older Roman dramatists treated the trochaic tetrameter and the iambic trimeter.

We may, therefore, assume two epochs for the Saturnian verse. In the first epoch, until Livius and Naevius, its measure is yet very unsettled; the rhythm is, however, evidently trochaic. It usually corresponds to two ithyphallics, sometimes with, sometimes without an anacrusis before the first ithyphallic. Sometimes the last syllable or even the last foot seems to have been wanting to the second ithyphallic; nay, it is said that there were hypercatalectic verses, as the grammarians, at least, for example Atilius Fortunat. p. 2679, affirm. It is not to be denied, however, that the grammarians, by applying the metrical laws of the later Latin poets to the Saturnian verse, considered many a verse as anomalous which in fact was not.

The song of the Arvalian fraternity may serve as an example of Saturnian verses of the first epoch:

Ennos, Láses, juváte,  
Néve luérvem, Mármar, síns incúrrere in pléores,  
Sátur furere, Márs, limén salis sta bérber.  
Sémunis altérnei - ádvocápit cónctos.  
Ennos, Mármor, juváto.  
Triúmpe, triúmpe.

It is to be observed that *pleores* (flores) should be read as two syllables; moreover, the lengthening of the *a* in *satur* (as in *quatuor*), the omission of the diaeresis in the third verse, and the hiatus in the diaeresis of the fourth verse, are to be noticed.

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\* *Carmina saturnio metro compta ad rhythmum solum componere vulgares consueverunt.* Serv. ad Virg. Georg. II. 385.

The older among the epitaphs of the Scipios are evidently of a similar Saturnian rhythm, which Naevius likewise employed in his own epitaph. They can easily be arranged as verses if we do not everywhere insist upon the Saturnian verse properly so called. We select the following epitaph as an example:

Cornelius Lucius Scipio Barbatus.  
 Gnaivod pátre prognátus, fórtis vir sapiénsque,  
 Quoius fóрма virtútei parisuma fúvit,  
 Cónsol, cénsor, aédilis quei fúvit apúd vos,  
 Taúrasía, Cisaúna, Sámníó [que] cépit,  
 Súbicit ómne Lucánia óbsidésque abdóucit.

The ground rhythm of the later Saturnian verse was:

— / — — — — / — — — —  
 — — — — — | — — — — —

The resolution of the longs, the middle time for every short, the anapaest for the iamb, and even the resolution of the middle time were everywhere allowed. The diaeresis was frequently neglected, and the hiatus sometimes admitted in it. The grammarians quote as examples:

Dabunt malum Metelli Naëvio poetae.  
 Magnūm numerum triumphat hóstibus devictus.  
 Ferunt pulcras creterras, aúreas lepidas.  
 Duelló magno dirimendo, régibus subigendis.  
 Fundit, fugat, prosternit máximas legiones.  
 Summās opes qui regum régias refregit.

We quote finally the epitaph of Naevius in Gellius, 1. 24.

Mortális immortalis flère si foret fas,  
 Flerent divae Camoenae Naëvium poetam.  
 Itaque postquam est Orcino tráditus thesauro,  
 Obliti sunt Romae loquíer Latina lingua.

#### B. Iambic Rhythms.

(1) — / — — — — / — — — —  
 — — — — — | — — — — —

*Dimeter acatalectus.*

It was sometimes used by the Romans, for example, by the emperor Hadrian:



rious kinds of poetry to which it was applied. We distinguish two principal kinds of the trimeter used by the line, that of the *iambographers* and the *dramatists*; the latter, according to the kinds of the drama, is again divided into the *tragic*, *satyric* and *comic*. The doctrine of the caesuras and diaereses is common to all, which we, therefore, premise.

The feet of the iambic trimeter may be arranged according to the double relation. As it has six feet in all, two feet or one dipody belong to the thesis, and four feet or two dipodies to the arsis:

$$\overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \\ t : 6 = a : 12.$$

On account of the even numbers of feet, the trimeter might also be arranged according to the equal relation, so that the thesis would have three feet and the arsis three:

$$\overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \quad \overbrace{\text{---}} \\ t : 9 = a : 9.$$

From this double arrangement of the rhythm follows the variety of the caesuras and diaereses. It has two principal diaereses and two principal caesuras:

˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ ˘ first principal diaeresis.

˘ ˘ ˘ , ˘ | ˘ ˘ ˘ ˘ ˘ ˘ first principal caesura.

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ ˘ second principal diaeresis.

˘ ˘ ˘ ˘ , ˘ | ˘ ˘ ˘ ˘ ˘ ˘ second principal caesura.

The first principal caesura is called caesura *πενθήμερής*, on account of the five half feet which it separates; the second *ἑπθήμερής*, on account of the seven half feet which it cuts off. The first caesura is by far more frequent, because it runs parallel to the division into dipodies, and at the same time corresponds to the iambic relation; the second is more rare, because it separates the feet of the second dipody. The same observation applies to the two principal diaereses.

Since the character of the iambic rhythm is rapidity and flexibility, it prefers the connection of the series by the caesura to their separation by the diaeresis; the caesuras, therefore, are more frequent than the diaereses.

Besides the principal diaereses and caesuras there are also secondary diaereses and caesuras.

$\begin{array}{c} \sim - | \sim - \sim - \sim - \sim - \sim - \\ \sim - \sim - \sim - \sim - | \sim - \sim - \\ \sim - \sim - \sim - \sim - \sim - | \sim - \end{array} \left. \vphantom{\begin{array}{c} \sim - | \sim - \sim - \sim - \sim - \sim - \\ \sim - \sim - \sim - \sim - | \sim - \sim - \\ \sim - \sim - \sim - \sim - \sim - | \sim - \end{array}} \right\} \text{secondary diaereses.}$

$\begin{array}{c} \sim - | \sim - \sim - \sim - \sim - \sim - \\ \sim - \sim - | \sim - \sim - \sim - \sim - \\ \sim - \sim - \sim - \sim - | \sim - \sim - \\ \sim - \sim - \sim - \sim - \sim - | \sim - \end{array} \left. \vphantom{\begin{array}{c} \sim - | \sim - \sim - \sim - \sim - \sim - \\ \sim - \sim - | \sim - \sim - \sim - \sim - \\ \sim - \sim - \sim - \sim - | \sim - \sim - \\ \sim - \sim - \sim - \sim - \sim - | \sim - \end{array}} \right\} \text{secondary caesuras.}$

The first principal diaeresis is frequently found, as Soph. Ant. 745.

*Οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.*

The first principal caesura, the caesura *πενθημιμερῆς*, is the usual caesura of iambic trimeters. An apostrophized word does not destroy it. The caesura, in this case, occurs after a short or long syllable, as Soph. Aj. 12.

*Ἐτ' ἔργον ἐστὶν, ἐννέπειν δ' ὅτον χάριν.*

Aesch. Choeph. 888.

*Δόλοισι δολούμεθ', ὥσπερ οὖν ἐκτεínaμεν.*

Aesch. Suppl. 438.

*Καὶ δὴ πέφρασμαι· δεῦρο δ' ἐξοκέλλεται.*

Aesch. Suppl. 195.

*Ξένους ἀμείβεσθ', ὡς ἐπὶ ἡλυδας πρέπει.*

The second principal diaeresis divides the verse into two equal parts, and renders it similar to our Alexandrines. The ancients, however, avoid such verses, and we find them, therefore, seldom without some softening modifications, as Arist. Av. 200.

*Ἐδίδαξα τὴν φωνήν, ξυνῶν πολὺν χρόνον.*

Less striking is the diaeresis when an apostrophized word requires a rapid connection of the two parts, as Soph. Oed. R. 328.

*Πάντες γὰρ οὐ φρονεῖτ', ἐγὼ δ' οὐ μήποτε,*

or when a foot caesura immediately precedes or follows, so that either the third arsis or fourth thesis falls upon a monosyllabic word, as Soph. Phil. 1040. Aesch. Sept. 1046.

*Ἀλλ' ὦ πατρῷα γῆ, θεοί τ' ἐπόψιοι.*

*Ἀλλ' ὃν πόλις στυγεῖ, σὺ τιμήσεις τάφῳ,*

even if the first word becomes monosyllabic by elision, as Aesch. Prom. 374. Soph. Elec. 1038.

*Χρήζεις· σεαυτὸν σῶζ', ὅπως ἐπίστασαι.  
Ὅταν γὰρ εὖ φρονῆς, τόθ' ἡγήσει σὺ νῶν.*

Frequently both take place, as Soph. Phil. 15.

*Ἄλλ' ἔργον ἤδη σὸν, τὰ λοιπὰ ὑπηρετεῖν.*

We must here, as everywhere, be cautious not to take a foot diaeresis for a principal diaeresis, and thus unnecessarily increase the number of verses resembling the Alexandrines, as Soph. Elec. 15.

*Νῦν οὖν Ὀρέστα, καὶ σὺ φίλτατε ξένων,*

has the first principal caesura, not the second principal diaeresis.

The second and third foot is, in tragic poets, rarely contained in one word. Where this is the case, the subject requires the grave rhythm of such a verse, as Aesch. Pers. 465, 509.

*Ξέρξης δ' ἀνῶμωξεν κακῶν ὁρῶν βάθος.  
Θρήκην περάσαντες μόγις πολλῷ πόνῳ.*

The second principal caesura, or caesura ἐφθιμμερής, is, next to the first, the most common, as Soph. Ant. 385.

*Τήνδ' εἵλομεν θάπτουσιν· ἀλλὰ ποῦ Κρέων;*

The apostrophe does not destroy the caesura, as Soph. Elec. 1110.

*Οὐκ οἶδα τήν σήν κληδόν', ἀλλὰ μοι γέρων.*

Sometimes a verse has neither of the principal caesuras or diaereses, but a secondary caesura or diaeresis. They make usually little impression, and often serve only to emphasize a word. The first secondary diaeresis usually effects this in addresses, as Soph. Ant. 162, 223.

*Ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί.  
Ἄναξ, ἐγὼ μὲν οὐχ ὅπως τάχους ὕπο.*

The second secondary diaeresis has almost no effect whatever, on which account it does not often occur, as Soph. Elec. 410.

*Ἐκ δειμάτων του νυκτέρου, δοκεῖν ἐμοί·*



in like manner the third secondary diaeresis, as Aesch. Prom. 830.

*Τὴν αἰπύνωτόν τ' ἀμφὶ Λωδώνην, ἵνα.*

Neither is the first secondary caesura of much effect, except that it serves sometimes to emphasize an important word, as Soph. Oed. R. 1040.

*Οὐκ· ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι.*

The second and third secondary caesuras are likewise without effect, as Soph. Aj. 895. Oed. R. 449.

*Τέκμησσαν, οἴκτω τῷδε συγκεκραμένην.*

*Λέγω δέ σοι τὸν ἄνδρα τοῦτον, ὃν πάλαι.*

The fourth secondary caesura is very rare and the word next to it usually belongs so closely to what follows that in consequence of this connexion the caesura is less striking, as Soph. Oed. Col. 573.

*Ῥασ' ἐστί μοι τὸ λοιπὸν οὐδὲν ἄλλο, πλὴν*

*Εἰπεῖν ἃ χρῆζω.*

All these caesuras and diaereses divide the verse into two parts; there are, however, sometimes trimeters which have a double caesura, or a caesura and a diaeresis. Such systems consist, therefore, of three series, as Soph. Oed. R. 927, 1064.

*Στέγαι μὲν αἶδε· καὐτὸς ἔνδον, ὧ ξέγε.*

*Ὅμως πιθοῦ μοι, λίσσομαι, μὴ δρᾷ τάδε.*

In connexion with this it should be mentioned that the dipodies are separated by the diaeresis which occurs sometimes in comic poets, as Arist. Nub. 686.

*Φιλόξενος, Μελησίας, Ἀμυνίας.*

Thus the poem of Castorion to Pan was, according to Athen. X. p. 454. F., written in trimeters in which the single dipodies were separated by the diaeresis.

*Σὲ τὸν βόλοις νιφοκτύποις δυσχείμερον  
Ναῖονδ' ἔδος, θηρονόμῃ Πᾶν χθόν' Ἀρκάδων,  
Κλήσω γραφῇ τῇδ' ἐν σοφῇ πάγκλειτ' ἔπη  
Συνθεῖς, ἀναξ, δύσγνωστα μὴ σοφοῖς κλύειν,  
Μουσσοπόλε θῆρ, κηρόχυντον ὃς μέλιγμ' ἰεῖς.*

The comic poets, moreover, were allowed to separate each foot by the diaeresis, whereby the verse became very burlesque, as Arist. Vesp. 979.

*Κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι,*  
where especially the anapaests seem to require the diaeresis. Wherever such verses occur in tragic poets, the diaereses are foot diaereses only, as Eur. Hec. 228.

*Τῶν σῶν. σοφόν τοι κἄν κακοῖς, ἃ δεῖ, φρονεῖν.*  
Finally, trimeters occur frequently which have foot caesuras and diaereses only.

(a) *The Trimeter of the Iambographers.*

The iambographers, among these Archilochus, use the trimeter commonly in such a manner as to preserve the iambs pure, as

*Πάτερ Ανκάμβα, ποῖον ἐφράσω τόδε.*

The tribrach and dactyl occur sometimes, as Archil. in Athen. XII. 523 D. E.

*Οὐδ' ἐρατὸς, οἷος ἀμφὶ Σίγιος ῥοάς.*

They did not admit the anapaest.

The Roman lyric poets, too, employed trimeters by the line, as Catullus IV, XX, which poems consisted altogether of pure iambs; Carm. XXIX, in which in v. 21 alone a spondee occurs in the beginning; and Carm. LII, where the spondee occurs in the first two dipodies.

Horace used the iambic trimeter but once by the line, Epod. XVII; with him spondees usually alternate with iambs; he has also the tribrach and dactyl, as v. 12, 65, 74.

*Alitibus atque canibus homicidam Hectorem.*

*Optat quietem Pelopis infidus pater.*

*Vectabor humeris tunc ego inimicis eques.*

Of the same kind are the iambs of Martial.

(b) *The Trimeter of the Greek Dramatists.*

(a) *The Tragic Trimeter.*

Dignity which is the distinguishing character of tragedy, requires that the spondee be frequently admitted in the odd places and that trisyllabic feet be more rarely used. The subject, however, requires frequently a greater rapidity, and

in that case it is usual to preserve the iambs pure and employ more frequently resolved feet.

According to Porson's observation (præf. ad Eur. Hec. p. 30 sqq.) the spondee does not occur in the fifth place, if the caesura severs it:

— ' — ' — — | — —

The spondee, however, is not offensive:

(1) When the subject requires so grave a rhythm, as Eur. Ion. 1.

*Ἀτλας ὁ χαλκίοισι νώτοις οὐρανόν.*

(2) When the second syllable of the spondee is an enclitic or a particle like γάρ, μέν, δέ, ἄν, which belongs closely to what goes before. The verse has, in that case, usually another principal caesura, commonly the second, or, although more rarely, the second principal diaeresis, as Eur. Iph. Taur. 942. Aesch. Prom. 107. Soph. Elec. 413.

*Ἥλαντόμεσθα φηγάδες· ἐνθεν μοι πόδα.*

*Οἶόν τέ μοι τάσδ' ἐστί· θνητοῖς γάρ γερα.*

*Εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.*

Similar is the case when a preposition belongs closely to what follows, as Soph. Oed. Col. 664.

*Θαρσεῖν μὲν οὖν ἔγωγε κάθεν τῆς ἐμῆς.*

(3) The spondee is only apparent when the words ἡμῖν and ὑμῖν help to form the fifth foot, followed by a word which begins with a vowel. For then it should be written ἡμιν and ὑμιν, as Soph. Elec. 1328. Oed. Col. 25.

*Ἡ τοῦς ἐνεσθιν οὔτις ὑμιν ἐγγενής.*

*Πᾶς γάρ τις ἤνδα τοῦτό γ' ἡμιν ἐμπόρων.*

(4) The spondee is allowed when an apostrophized word requires a connexion with the following word, as Soph. Aj. 1101. Philoct. 22.

*Ἐξεστ' ἀνάσσειν, ὦν ὁδ' ἡγεῖτ' οἴκοθεν.*

*Ἄ μοι προσελθὼν σίγα, σήμαιν' εἰτ' ἔχει.*

Of the same class may be considered the case, when the particle ἄν precedes an apostrophized word.

(5) When the word οὐδεῖς, οὐδέν is divided between the

fourth and fifth foot, it is to be written οὐδ' εἰς, οὐδ' ἔν, as Soph. Oed. Col. 1022. Eur. Alc. 671.

*Εἰ δ' ἐγκρατεῖς φεύγουσιν, οὐδ' ἐν δεῖ πονεῖν.*

*Ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδ' εἰς βούλεται.*

(6) Position before a double consonant serves as an excuse, as Eur. Hec. 729. Androm. 346. Iph. A. 530.

*Ἡμεῖς μὲν οὖν ἑώμεν, οὐδὲ ψάομεν.*

*Φεύγει τὸ ταύτης σώφρον, ἀλλὰ ψεύσεται.*

*Κάμ' ὡς ὑπέστην θῦμα, κἄτα ψεύδομαι.*

(7) Proper names furnish an excuse, as Aesch. Pers. 321.

*Νωμῶν, ὃ τ' ἐσθλὸς Ἀριόμαρδος Σάρδεσιν.*

The few verses which remain without coming under one of these cases, originate either from a negligent treatment or from corruption.

The tribrach can stand in every place. The older tragic poets, however, (before Olymp. 89) have it more rarely.

The tribrach is allowed in the fifth place then only, when after its first short a caesura, though it be even a foot caesura, occurs, or if an ι or a ρ precedes a short vowel, as Aesch. Prom. 52. Pers. 501. Eum. 580.

*Οὔκουν ἐπεῖξει δεσμὰ τῷδε περιβαλεῖν.*

*Στρατὸς, περὶ χρυσταλλοπήγα διὰ πόρον.*

*Τοιαῦτα μὲν τὰδ' ἐστὶν ἀμφοτέρω μένειν.*

The dactyl occurs in the first and third places, as Soph. Aj. 846. Aesch. Suppl. 987.

*Ἥλιε, πατρώαν τὴν ἐμὴν ὅταν χθόνα,*

*Καὶ μήτ' ἀέλπτως δορικανεῖ μόρφ' θανάων*

it is excluded from the fifth.

The anapaest is properly allowed in the first place alone, and in the older tragic writers so that it forms one word, as Aesch. Prom. 89.

*Ποταμῶν τε πηγὰι, πορτίων τε κυμάτων.*

Euripides sometimes admits a foot caesura in the anapaest, as Orest. 898.

*Ἐπὶ τῷδε δ' ἡγόρευε Διομήδης ἄναξ.*

In other places it is excused by such a proper name only as

otherwise could not be introduced into the verse, as Soph. Ant. 11.

*Ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων.*

In proper names it was also admitted even where, by a transposition of the words, it might have been avoided, as Soph. Phil. 794.

*Ἀγάμεμνον, ὦ Μενέλαε, πῶς ἂν ἀντ' ἐμοῦ.*

The anapaest is often only apparent, as Eur. Orest. 459. Soph. Oed. Col. 1361.

*Ἀπωλόμην, Μενέλαε, Τυνδάρεως ὅδε.*

*Τάδ', ὥσπερ ἂν ζῶ σοῦ φονέως μεμνημένος,*

where *Τυνδάρεως* per synizesin is to be read as trisyllabic, and *φονέως* as dissyllabic.

It is not necessary that the trimeter should always close with a complete sentence, but verses ending with a word which belongs closely to the following, as an article, preposition, conjunction, interjection, are rare, as Soph. Ant. 409.

*Πᾶσαν κόνιν σήραντες, ἣ κατεῖχε τὸν*

*Νέκυν, μυδῶν τε σώμα γυμνώσαντες εὔ.*

Aesch. Eum. 238.

*Ἄλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς*

*Ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.*

An apostrophized word stands as rarely at the end of a verse. This license occurs first in Soph. Oed. R. 29.

*Ἵψ' οὐ κερνοῦται δῶμα Καδμεῖον, μέλας δ'*

*Αἶδης κ. τ. λ.*

As an example of the tragic trimeter take Soph. Oed. R. 1 sqq.

*ὦ τέκνα, Κάδμον τοῦ πάλαι νέᾳ τροφῇ,*

*Τίνας ποθ' ἔδρας τάςδε μοι θοάζετε*

*Ἰκτηρίοις κλάδοισιν ἐξεστεμμένοι ;*

*Πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,*

*Ὅμοῦ δὲ παιάωνν τε καὶ στεναγμάτων .*

*Ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,*

*Ἄλλων ἀκούειν αὐτὸς ὧδ' ἐήλυθα,*

Ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.  
 Ἀλλ', ὦ γεραῖε, φράζ', ἐπεὶ πρέπων ἔφους  
 Πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,  
 Δείσαντες, ἢ στέρξαντες; ὡς θέλοντος ἂν  
 Ἐμοῦ προσαρκεῖν πᾶν. δυσάλλητος γὰρ ἂν  
 Εἶην τοιάνδε μὴ οὐ κατοικτεῖρων ἔδραν.

(β) The Satyric Trimeter.

As the Satyr drama stood between tragedy and comedy, so the satyric trimeter stood between the tragic and comic. The seriousness of tragedy is softened by more frequent resolutions and the admission of the anapaest in every place, though not frequent. In general the verse is altogether regulated by the subject; it is more tragic in grave passages, and more comic in humorous ones. Take as an example Eur. Cycl. 1 sqq.

ὦ Βρόμει, διὰ σὲ μυρίους ἔχω πόρους  
 Νῦν χῶτ' ἐν ἡβῃ τοῦμὸν εὐσθένει δέμας.  
 Πρῶτον μὲν ἡνίκ' ἐμμανὴς Ἥρας ὑπο  
 Νύμφας ὀρείας ἐκλιπὼν ὄχον τροφούς.  
 Ἐπειτα δ' ἀμφὶ γηγενῇ μάχην δορὸς  
 Ἐνδῆξιός σφ' ποδὶ παρασπιστὴς γεγώς  
 Ἐγκέλαδον ἰτέαν μέσσην θενὼν δορὶ  
 Ἐκτευνα. φέρ' ἴδω, τοῦτ' ἴδων ὄναρ λέγω;  
 Οὐ μὰ Δί', ἐπεὶ καὶ σκῆλ' ἔδειξα Βακχίῳ.

(γ) The Comic Trimeter.

The greater flexibility and liveliness which characterize comedy, are indicated in the trimeter by frequent resolutions and by the admission of the anapaest. The tribrach is excluded from the sixth place alone. The dactyl is permitted in the first, third, and fifth places, though in the last more rarely, as Arist. Av. 27.

Οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους.

The same rule which was stated above with regard to the tribrach in the tragic trimeter, applies to the tribrach and dactyl in the fifth place. Exceptions, however, occur, as Arist. Equit. 946.

Σὺ δ', ὦ Παφλαγῶν, φάσκων φιλεῖν μ' ἐσκορόδισας.

This anomaly was to be excused especially in proper names, as Arist. Pac. 1046. Acharn. 175.

Μάντις τίς ἐστιν. οὐ μὰ Δί', ἀλλ' Ἴεροκλέης

Ἀλλ' ἐκ Λακεδαιμόνος γὰρ Ἀμφίθεος ὀδί.

The anapaest is admitted in every place, except the sixth, as Arist. Vesp. 979.

Κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι.

The fifth foot may be a spondee even if severed by the caesura, as Arist. Nub. 738.

Ἀκήκοας μυριάκις ἀγὼ βούλομαι.

The comic poets seem to have admitted, by a peculiar license even the proceleusmatic in the first two dipodies, although rarely, as Arist. Plut. 1011.

Νηπιῶριον ἂν καὶ φάττιον ὑπεκορίζετο

Plat. in Schol. ad Eur. Hec. 838.

Οὗτος τίς εἶ ; λέγε ταχύ. τί σιγῆς ; οὐκ ἐρεῖς ;

perhaps also Arist. Thesm. 285.

Τὸ πόπανον, ὅπως λαβοῦσα θύσω ταῖν θεαῖν.

An anapaest follows a tribrach then only, when the two feet are separated by the diaeresis, as Arist. Ach. 47. Nub. 663.

Ἀλλ' ἀθάνατος · ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν.

Ἀλεκτρύνα, κατὰ ταὐτὸ καὶ τὸν ἄρρενα.

An anapaest is not allowed to follow a dactyl, because according to trochaic measurement the rhythm would contain a proceleusmatic, which is not allowed in trochees :

—  
 √ — — —  
 — — — —  
 — — — —

Finally, if the fourth foot is an anapaest, a foot caesura is avoided in its first short, because the verse in that case would be divided into two rhythms joined arrhythmically :

— — — — —  
 — — — — —  
 — — — — —  
 — — — — —

The caesura is, however, less offensive :

(1) When the first syllable of the anapaest is a monosyllable closely belonging to the following word, as Arist. Eccl. 104.

*Νυνὶ δ' ὄρᾳς, πρᾶττει τὰ μέγιστ' ἐν τῇ πόλει.*

(2) If an apostrophe occurs after the first syllable of the anapaest, as Arist. Nub. 70.

*Ὡσπερ Μεγακλῆς, ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.*

(3) If a caesura, usually the *πενθήμερης*, precedes, as Arist. Ran. 658.

*Τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.*

(4) At a change of persons, as Arist. Vesp. 1369.

*Τῶν ξυμποτῶν κλέψαντα; Φ. ποίαν αὐληγρίδα;*

(5) If the anapaest is preceded by another anapaest, as Arist. Pac. 415.

*Καὶ τοῦ κύκλου παρέτρωγον ὕφ' ἀρματωλίας.*

As an example of the comic trimeter take Arist. Nub.

1 sqq.

*ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον  
Ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;  
Καὶ μὴν πάλαι γ' ἀλεκτρονόμος ἦκουσ' ἐγώ.  
Οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.  
Ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὐνεκα,  
Ὅτ' οὐδὲ κολᾶς' ἔξεστί μοι τοὺς οἰκέτας.  
Ἀλλ' οὐδ' ὁ χρηστός οὐτοσί νεανίας  
Ἐγείρεται τῆς νυκτός, ἀλλὰ πέδεται  
Ἐν πέντε σισύραις ἐγκεκορδυλημένος.*

(δ) The Trimeter of the Roman Dramatists.

The older Roman dramatists and the fable-writer Phaedrus treated the trimeter, which they called *senarius* after the number of its feet, with as great freedom as the trochaic rhythms, mentioned above. They allowed the licenses, permitted by the Greeks in the odd places only, in the even places also, with the exception of the sixth. They have also, though seldom, the proceleusmatic, and so indeed that it was concealed by the pronunciation, as Terent. Eun. I. 2. 27. V. 2. 32.

*Samia mihi mater fuit, ea habitabat Rhodi.*

*Ut solidum parerem hoc mi beneficium, Chaërea.*

The pure iamb, the tribrach and dactyl are rare in the fifth foot.



The caesuras are frequently neglected.

The hiatus occurs frequently in Plautus in the *πενθημιμε-ρής*, as Mil. IV. 3. 42.

Nam quós videre — éxoptabam máxime.

It is not rare after the short of the fifth foot, as Asin. IV. 1. 15, 46.

In fóribus scribat, óccupatam — esse se.

Tollám. quidni? audi rêliqua. loquere — áudio.

Finally Plautus allows himself the hiatus in other places : when the persons change, as Curc. I. 1. 41.

Oblóquere. PA. fiat máxime. PH. etiám taces?

after a strong punctuation, as Curc. I. 1. 46.

Eam vólt meretricem fácere : ea me déperit;

or in an exclamation, as Aul. II. 8. 22. Merc. II. 2. 13.

Perii, hércle! — aurum rápitur, aula quaéritur.

Salvé! — o quid agis? quid fit! quod misérrimus;

and perhaps in proper names, as Asin. IV. 1. 59.

Ancillam ferre Véneri — aut Cupidini.

It is to be mentioned as a peculiarity of the older Roman poets that, because they endeavored as far as possible to adapt the verse-accent to the word, they often passed lightly over long syllables of those words which in meaning are subordinate to others, or over syllables long by position, or over syllables naturally long and following a short, as if they were short, and this they did particularly at the beginning of words, as Terent. Andr. I. 1. 16.

Sed hoc mihi molestumst : nam istaec commemorátio.

Andr. II. 6. 8.

Propter hóspitai hujúsce consuetúdinem.

Eun. III. 1. 40.

Dolet dictum imprudenti ádulescenti et libero.

Plaut. Mil. II. 1. 53.

Dedi mércatori, qui ad illum déferat.

As an example of the tragic trimeter among the Romans take the beginning of the *Medea* of Ennius :

Utinám ne in nemore Pélío secúribus  
Caesa áccidisset ábieгна ad terrám trabes,  
Neve inde navis inchoandae exórdium  
Cepisset, quae nunc nóminatur nómine

Argó, qua vecti Argívi delecti viri  
 Petébant illam péllem inauratam árietis  
 Colchis, imperio régis Peliae, pèr dolum;  
 Nam núnquam hera errans mēa domo efferrèt pedem  
 Medēa, animo aegra, amóre saevo saúcia.

As an example of the comic trimeter take Plaut. Mil. I. 1.  
 I sqq.

Curáte, ut splendor meó sit clupear clárior,  
 Quam sólis radii esse ólim, quum sudúmat, solent;  
 Ut, ubi úsus veniat, cónta consertá manu  
 Praestringat oculorum áciem in acie-hóstibus.  
 Nam ego hánc machaeram mihi consolari volo,  
 Ne lámentetur néve animum despóndeat,  
 Quia sé jampridem fériatam géstitem,  
 Quae misere gestit fáctum facere ex hóstibus.

The trimeters of Seneca are formed after the model of the Greek; he is fond, however, of the anapaest, especially in the first and fifth places.

(5)  $\overline{\text{v}}\text{---}\overline{\text{v}}\text{---}\overline{\text{v}}\text{---}\overline{\text{v}}\text{---}\overline{\text{v}}\text{---}\overline{\text{v}}\text{---}$

*The lame Trimeter.*—*Trimeter claudus, scazon, Hipponacteus, Choliambus, Mimiambus.*

The lame trimeter is a satiric verse, which among the Greeks was used especially by Hipponax, Ananius, Babrius, Theocritus (Epigr. XXI), and by the comic poet Eupolis; among the Romans by Catullus and Martial. It differs from the common trimeter by the inversion of the last foot. Resolutions are rare. The fifth and sixth were probably never resolved, although Prisc. de metr. Comic. p. 1327, quotes a verse of Hipponax, in which the fourth and fifth feet are dactyls.

*Ἐρέω γὰρ οὐτῶ, Κυλλήνιε Μαιάδος Ἐριμῇ.*

The fourth foot was very rarely resolved, as Phoenix Coloph. in Athen. XII. p. 530. E.

*Ὅν παρὰ μάγοισι πῦρ ἱερὸν ἀνέστησεν.*

Babrius allowed the anapaest in the first place only, and among the Romans Martial, as I. 67. 2, 13.

Fieri poetam posse qui putas tanti.  
 Aliena quisquis recitat et quaerit famam.

The spondee is rare in the fifth foot, because it makes the verse awkward: Catullus, who uses this measure eight times in his poems (Carm. VIII, XXII, XXXI, XXXVII, XXXIX, XLIV, LIX, LX.) has it not, Martial sometimes. In Catullus only four resolutions of longs occur XXII, 19. XXXVII, 5, 11. LIX, 3.

**Quem non in aliqua re videre Suffenum.  
Confutuere et putare ceteros hircos.  
Puella nam, me quae meo sinu fugit.  
Vidistis ipso rapere de rogo coenam.**

The caesuras are those common in the trimeter. As examples take Hippon. in Stob. LXVIII. p. 279 ed. Grot.

*Δύ' ἡμέραι γυναικὸς εἰσὶν ἡδισται·  
Ὅταν γαμῇ τις, καὶ κφέρῃ τεθνηκυῖαν.*

**Hippon. in Stob. p. 519. Gesn. or Anan. in Athen. III. p. 78. F.**

*Εἴ τις καθεῖρξε χρυσὸν ἐν δόμοις πολλῶν,  
Καὶ σῦκα βαιὰ, καὶ δὺ ἢ τρεῖς ἀνθρώπους,  
Γνοίῃ ὅσῳ τὰ σῦκα τοῦ χρύσου κρέσσω.*

**Mart. Epigr. II. 65.**

Cur tristiores cernimus Salejanum?  
An causa levis est? extuli, inquis, uxorem.  
O grande fati crimen! o gravem casum!  
Illa, illa dives mortua est Secundilla,  
Centena decies quae tibi dedit dotis?  
Nollem accidisset hoc tibi, Salejane.

(6)  $\begin{array}{cccc} - / & - / & - / & - / \\ \cup - \cup & - \cup - \cup & - \cup - \cup & - \cup - \cup \end{array}$

*Tetrameter acatalectus.*

**Versus Boiscius, octonarius.**

According to Mar. Victor. p. 2528, Boiscus of Cyzicus invented it:

*Βοΐσχος ὁ ἀπὸ Κυζικουῦ, παντὸς γραφεὺς ποιήματος,  
Τὸν ὀκτάπουν εὐρὼν στίχον Φοῖβῳ τίθησι δῶρον.*

The Romans used it in the drama by the line with the usual liberties. The spondee and the trisyllabic feet are every where allowed ; the last iamb alone is preserved pure.

The verse has either the diaeresis after the second dipody, and Plautus uses it commonly so, often allowing himself the hiatus and anceps in the diaeresis, as Bacch. IV. 9. 9. Poen. IV. 1. 3.

O Trója, o patria, o Pérgamum — o Priame periistí senex.

Is me autem porro vérberat incúrsat pugnīs cálcibus ;

or the caesura after the first thesis of the third dipody, as usually in Terence, as Andr. III. 4. 22.

Nihil ést preci loci relictum ; jám perturbavi ómnia.

If the verse has the diaeresis, the second foot of the second dipody is commonly pure.

As an example of this measure take Terent. Eun. II. 3. 2—6.

Neque virgo est usquam, néque ego, qui illam e cónspectu amisi meo.

Ubi quaéram, ubi investigem, quem percónter, qua insistám via,

Incértus sum. una haec spés est, ubi ubi est, diú celari nón potest.

O fáciem pulchram : déleo omnis dehinc ex animo múlieres ;

Taedét cotidiánarum harum fórmarum. — Ecce autem álterum.

(7)  $\overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—}$

*Tetrameter iambicus catalecticus.*

Versus septenarius.

As the first thesis in the fourth dipody never admits a long, the verse appears to be not so much an iambic tetrameter, as an iambic dimeter with a catalectic tetrapody.

As a lyric verse it occurs in the flower-song, preserved by Athenaeus, in which the second iamb appears always as tribrach :

Ποῦ μοι τὰ ἴα ; ποῦ μοι τὰ ῥόδα ; ποῦ μοι τὰ καλὰ σέλινα ;  
Ταδὶ τὰ ἴα· ταδὶ τὰ ῥόδα· ταδὶ τὰ καλὰ σέλινα.

Catullus among the Romans has used this verse, Carm. XXV. He observes strictly the diaeresis after the dimeter, and admits the spondee in the first and fifth foot only.

The comic poets used this verse most frequently. The principal diaeresis is after the dimeter, which, however, is frequently neglected, as Arist. Nub. 1353.

Καὶ μὲν ὅθεν γε πρῶτον ἠρξάμεσθα λοιδορεῖσθαι.

The tribrach is everywhere allowed except in the seventh foot ; it is more rare in the fourth foot, as Arist. Nub. 1063.

*Πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.*

The dactyl occurs in the first, third and fifth feet, as Arist. Equit. 894, 900, 857.

*Καὶ πρότερον ἐπεβούλευσέ σοι· τὸν κανλὸν οἶσθ' ἐκείνον.  
Οὐ γὰρ τόθ' ὑμεῖς βδεόμενοι δήπον ᾔγεσθε πυρόοι.  
Τὰς εἰσβολὰς τῶν ἀλφίτων ἂν καταλάβοιεν ἡμῶν.*

The anapaest is everywhere allowed; in the fourth and seventh feet, however, principally in proper names only, as Arist. Ran. 912. Thesmoph. 547.

*Ἀχιλλέα τι' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.  
Ἐγένετο Μελανίππας ποιῶν Φαίδρας τε Πηνελόπην τε.*

As an example of the catalectic tetrameter take Arist. Nub. 1036 sqq.

*Καὶ μὴν πάλοι γ' ἐπιγνώμην τὰ σπλάγχνα, κάπεθύμουν  
Ἄπαντα ταῦτ' ἐναντίαις γνώμασι συνταράξαι.  
Ἐγὼ γὰρ ἤττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθη  
Ἐν τοῖσι φροντισταῖσιν, ὅτι πρῶτιστος ἐπενόησα  
Καὶ τοῖς νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξαι.  
Καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,  
Αἰρούμενον τοὺς ἤττονας λόγους ἔπειτα νικᾶν.  
Σκέψαι δὲ τὴν παιδευσιν ἣ πέποιθεν ὡς ἐλέγξω.  
Ὅστις σε θερμῷ φησι λοῦσθαι πρῶτον οὐκ ἔάσειν.  
Καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;*

The Roman dramatists, also, used the catalectic tetrameter very frequently; the Atellan poets in particular are said to have delighted in it. They observe the diaeresis after the dimeter more strictly than the Greeks. Plautus treats the verse as asynartete, allowing himself in the diaeresis the hiatus and aneeps, as Plaut. Asin. III. 3. 61, 62.

*Sed si tibi viginti minae-argenti proferuntur,  
Quo nōs vocabis nōmine? — libētos, non patrōnos.*

Some few examples occur in Terence, too, as Hecyr. V. 1. 15; 3. 32.

*Est magna ecaster grātia — de istac re quam tibi habeam.  
Eum cognovit Myrrhina — in digito modo me habentem.*

According to the usual licenses the Romans put the spon-

dee in the even places, too; it is, however, less frequent in the fourth foot, and is usually concealed by the pronunciation. The spondee may stand even here, if the verse have not the diaeresis. The same observation applies to the anapaest which in the fourth place is harsh, if the verse has the diaeresis, yet occurs also softened, *Asin. III. 2. 36.*

*Nimis aëgre risum cõtinui — ubi hõspitem inelamávit.*

The dactyl is rare in the fourth foot, as *Plaut. Curc. IV. 2. 7. Terent. Hec. V. 3. 34.*

*Et nunc idem dico. — Et commemínisse hæc ego volám te.*

*Philúmenam esse cómpressam ab eo, et filium inde hunc nátum.*

In the seventh foot, besides the iamb, there may stand,

(1) The spondee, as *Terent. Eun. II. 2. 31.*

*Ut sibi liceret discere id de mè, sectari jússi;*

(2) The tribrach, as *Ter. Eun. II. 2. 41.*

*Numquidnam hic quod nolis vides? te crêdo, at numquid áliud?*

(3) The dactyl, as *Eun. II. 2. 49.*

*Detíneo te, fortásse tu profectus alio fúeras;*

(4) The anapaest, in such a way that there is no foot caesura in the first syllable, as *Terent. Heaut. IV. 4. 17. Adelp. IV. 5. 78.*

*Quid? trãseundum nunc tibi ad Menedémum est et tua pómpa;*

*Sed cesso ire intro, né morae meis núptiis egomét sim;*

(5) The proceleusmatic, which however is more rare, as *Plaut. Most. I. 3. 18.*

*Ergo hoc ob verbum tè, Scapha, donabo égo profecto hodie aliqui.*

As an example take *Plaut. Rud. II. 1. 1 sqq.*

*Omnibus modis, qui paúperes sunt hómines, miseri vívunt,  
Praesértim quibus nec quaestus est, nec didicerunt artem ullam.  
Necéssitate, quidquid est domi, id sat est habéndum.*

*Nos, jám de ornatu própemodum, ut locuplétes simus, scitis.*

*Hicé hámi atque haecé harúndines sunt nóbis quaestu et cultu.*

*Cotídie ex urbe ad mare huc prodímus pabulátum.*

*Pro exércitu gymnástico et palaétrico, hoc habémus,*

*Echinos, lepadas, óstreas, balanós captamus, cónchas,*

*Marinam urticam, músculos, placúsias striátas.*

*Post id piscatum hamátilem et saxátilem aggredimur,*

Cibum captamus e mari. Sin eventus non venit,  
 Neque quidquam captum est piscium, salsi lautique pure  
 Domum redimus clanculum, dormimus incoenati.  
 Atque ut nunc valide fluctuat mare, nulla nobis spes est.  
 Nisi quid concharum capsimus, coenati sumus profecto.  
 Nunc Venerem hanc veneremur bonam, ut nos lepide adjurit  
 hodie.

(8)  $\bar{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Tetrapodia iambica catalectica.*

Many of the Anacreontic poems, so called, seem to be of this rhythm, since in them the anacrusis appears only as monosyllabic. The greater part of them may be arranged in strophes, as Carm. IX (*ιδ'* Mehlh.), X (*ι'*), XV (*ζ'*), XVII (*γ'*), XX (*κβ'*), XXIII (*λδ'*), XXXI (*η'*), XXXIII (*κε'*), LV (*κς'*), LXV (*α'*); others are composed only by the line, I (*κγ'*), II (*κδ'*), XI (*ς'*), XII (*θ'*), XIV (*ιβ'*), XVI (*κς'*), XIX (*κα'*), XXXII (*ιγ'*), XL (*λγ'*), LIX (*ε'*), and in part XXVI (*μς'*). Theocr. Idyll. XXX. In poems of the later period only, as Fragg. II (*νζ'*), the spondee occurs for the iamb. The resolution of the arsis also is avoided. The verse has not a fixed caesura on account of its shortness. As an example take Anacr. Carm. I.

Θέλω λέγειν Ἀτρείδας,  
 Θέλω δὲ Κάδμῳ ἄδειν.  
 Ἀ βάρβιτος δὲ χορδαῖς  
 Ἔρωτα μῶνον ἤχει.  
 Ἦμεῖς νῦν πρῶτον  
 Καὶ τὴν λύρην ἄπασαν,  
 Καὶ γὰρ μὲν ἔδον ἄθλους  
 Ἡρακλῆους· λύρῃ δὲ  
 Ἔρωτας ἀντεφώνει.  
 Χαίροιτε λοιπὸν ἡμῖν  
 Ἦρωες· ἡ λύρῃ γὰρ  
 Μόνους Ἔρωτας ἄδει.

Among the Romans, Seneca has this rhythm in his tragedies, as Med. 848 sq. He also admits the dissyllabic anacrusis, and hence the verses might be regarded as Anacreontics:

Quonam cruenta Maenas  
Praeceptis amore saevo  
Rapitur? quod impotentis  
Facinus parat furore?  
Vultus citatus ira  
Riget et caput feroci  
Quatiens superba motu  
Regi minatur ultro.

(9)  $\frac{-}{-} \frac{'}{-} \frac{-}{-} \frac{'}{-} \frac{-}{-} \mid \frac{-}{-} \frac{'}{-} \frac{-}{-} \frac{'}{-} \frac{-}{-}$

**Two iambic catalectic tetrapodies, antipathically combined.**  
**Callim. Epigr. XXXIX.**

‘Ο Ἀντίκιος Μενοίτας τὰ τόξα ταῦτ’ ἐπειπὼν  
ἔβηκε. Τῇ κέρας τοι δίδωμι καὶ φαρέτρην  
Σάοραπ, τοὺς δ’ οὔστοις ἔγουσιν Ἐσπερίται.

## II. VERSES OF THE DACTYLIC-ANAPAESTIC KIND, USED BY THE LINE.

### A. Dactylic Verses.

(a) *Rational Dactyls.*

(1)  $\frac{1}{2} - \frac{1}{2} - \frac{1}{2}$

*Dimeter cat. in disyll.—Versus Adonius.*

According to Terent. Maur. p. 2431, Sappho used it by the line. As an example he gives the following imitation :

Primus ab oris  
Trojūs heros,  
Perdita flammis  
Pergama linquens,  
Exul in altum  
Vela resolvit :  
Saepe repulsus  
Ausone terra,  
Moenia fessis  
Sera locavit :



Σὺ δ', ὦ Παφλαγῶν, φάσκων φιλεῖν μ' ἐσκορόδισας.

This anomaly was to be excused especially in proper names, as Arist. Pac. 1046. Acharn. 175.

Μάντις τίς ἐστίν. οὐ μὰ Δί', ἀλλ' Ἰεροκλῆς  
Ἄλλ' ἐκ Λακεδαιμόνος γὰρ Ἀμφίθεος ὀδί.

The anapaest is admitted in every place, except the sixth, as Arist. Vesp. 979.

Κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι.

The fifth foot may be a spondee even if severed by the caesura, as Arist. Nub. 738.

Ἀκήκοας μυριάκις ἀγὼ βούλομαι.

The comic poets seem to have admitted, by a peculiar license even the proceleusmatic in the first two dipodies, although rarely, as Arist. Plut. 1011.

Νητάριον ἂν καὶ φάττιον ὑπεκορίζετο

Plat. in Schol. ad Eur. Hec. 838.

Οὗτος τίς εἶ; λέγε ταχύ. τί σιγᾶς; οὐκ ἐρεῖς;

perhaps also Arist. Thesm. 285.

Τὸ πόπανον, ὅπως λαβοῦσα θύσω ταῖν θεαῖν.

An anapaest follows a tribrach then only, when the two feet are separated by the diaeresis, as Arist. Ach. 47. Nub. 663.

Ἄλλ' ἀθάνατος· ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν.

Ἀλεκτρύονα, κατὰ τανύτὸ καὶ τὸν ἄρρηνα.

An anapaest is not allowed to follow a dactyl, because according to trochaic measurement the rhythm would contain a proceleusmatic, which is not allowed in trochees:

$$\begin{array}{c} - \\ \sim | - - | - \\ - | \sim | - \end{array}$$

Finally, if the fourth foot is an anapaest, a foot caesura is avoided in its first short, because the verse in that case would be divided into two rhythms joined arrhythmically:

$$\begin{array}{c} - ' - - - ' - - - ' - - \\ \sim - \sim - \sim - \sim - | \sim - \sim - \sim - \end{array}$$

The caesura is, however, less offensive:

(1) When the first syllable of the anapaest is a monosyllable closely belonging to the following word, as Arist. Eccl. 104.

*Νυνὶ δ' ὀρᾷς, πράττει τὰ μέγιστ' ἐν τῇ πόλει.*

(2) If an apostrophe occurs after the first syllable of the anapaest, as Arist. Nub. 70.

*Ὡσπερ Μεγακλῆς, ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.*

(3) If a caesura, usually the *πενθήμεμερής*, precedes, as Arist. Ran. 658.

*Τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.*

(4) At a change of persons, as Arist. Vesp. 1369.

*Τῶν ξυμποτῶν κλέψαντα; Φ. ποίαν αὐλητρίδα;*

(5) If the anapaest is preceded by another anapaest, as Arist. Pac. 415.

*Καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἀρματωλίας.*

As an example of the comic trimeter take Arist. Nub. 1 sqq.

*Ὡ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον  
Ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;  
Καὶ μὴν πάλαι γ' ἀλεκτρονόμος ἦκουσ' ἐγώ.  
Οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.  
Ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὔνεκα,  
Ὅτ' οὐδὲ κολᾶς' ἔξεστί μοι τοὺς οἰκέτας.  
Ἄλλ' οὐδ' ὁ χρηστός οὔτοσὶ νεανίας  
Ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται  
Ἐν πέντε σισύραις ἐγκεκορδυλημένος.*

(δ) The Trimeter of the Roman Dramatists.

The older Roman dramatists and the fable-writer Phaedrus treated the trimeter, which they called *senarius* after the number of its feet, with as great freedom as the trochaic rhythms, mentioned above. They allowed the licenses, permitted by the Greeks in the odd places only, in the even places also, with the exception of the sixth. They have also, though seldom, the proceleusmatic, and so indeed that it was concealed by the pronunciation, as Terent. Eun. I. 2. 27. V. 2. 32.

*Samiá mihi mater fuit, ea habitabát Rhodi.*

*Ut sólídum parerem hoc mi beneficium, Chaérea.*

The pure iamb, the tribrach and dactyl are rare in the fifth foot.

The caesuras are frequently neglected.

The hiatus occurs frequently in Plautus in the *πενθημιμερής*, as Mil. IV. 3. 42.

Nam quós videre — exoptabam máxime.

It is not rare after the short of the fifth foot, as Asin. IV. 1. 15, 46.

In fóribus scribat, óccupatam — esse se.

Tollám. quidni? audi réliqua. loquere — aúdio.

Finally Plautus allows himself the hiatus in other places: when the persons change, as Curc. I. 1. 41.

Oblóquere. PA. fiat máxime. PH. etiám taces?

after a strong punctuation, as Curc. I. 1. 46.

Eam vólt meretricem fácere: ea me déperit;

or in an exclamation, as Aul. II. 8. 22. Merc. II. 2. 13.

Perii, hércle! — aurum rápitur, aula quaéritur.

Salvé! — o quid agis? quid fit! quod misérrimus;

and perhaps in proper names, as Asin. IV. 1. 59.

Ancíllam ferre Véneri — aut Cupidini.

It is to be mentioned as a peculiarity of the older Roman poets that, because they endeavored as far as possible to adapt the verse-accent to the word, they often passed lightly over long syllables of those words which in meaning are subordinate to others, or over syllables long by position, or over syllables naturally long and following a short, as if they were short, and this they did particularly at the beginning of words, as Terent. Andr. I. 1. 16.

Sed hoc mihi molestumst: nam istaec commemorátio.

Andr. II. 6. 8.

Propter hóspitai hujúscé consuetúdinem.

Eun. III. 1. 40.

Dolet dictum imprudenti ádulescenti et libero.

Plaut. Mil. II. 1. 53.

Dedi mércatori, qui ad illum déferat.

As an example of the tragic trimeter among the Romans take the beginning of the *Medea* of Ennius:

Utinám ne in nemore Pélio secúribus  
Caesa áccidisset ábiegna ad terrám trabes,  
Neve inde navis inchoandae exórdium  
Cepisset, quae nunc nóminatur nómine

Argó, qua vecti Argívi delecti viri  
Petébant illam pèllem inauratam árietis  
Colchis, imperio rēgis Peliae, pér dolum ;  
Nam núnquam hera errans mēa domo efferrét pedem  
Medēa, animo aegra, amóre saevo saúcia.

As an example of the comic trimeter take Plaut. Mil. I. 1. 1 sqq.

Curáte, ut splendor meó sit cluqueo clárior,  
Quam sólis radii esse ólim, quum sudúmst, solent ;  
Ut, ubi úsus veniat, cónta consertá manu  
Praestringat oculorum áciem in acie-hóstibus.  
Nam ego hánc machaeram mihi consolarí volo,  
Ne lámentetur néve animum despóndeat,  
Quia sé jampridem fériatam géstitem,  
Quae misere gestit fárcitum facere ex hóstibus.

The trimeters of Seneca are formed after the model of the Greek ; he is fond, however, of the anapaest, especially in the first and fifth places.

(5)  $\begin{array}{ccccccc} - & / & & - & / & & - & / & / & - \\ \cup & - & \cup & - & \cup & - & \cup & - & - & \cup \end{array}$

*The lame Trimeter.*—*Trimeter claudus*, scazon, *Hipponacteus*, *Choliambus*, *Mimiambus*.

The lame trimeter is a satiric verse, which among the Greeks was used especially by Hipponax, Ananius, Babrius, Theocritus (Epigr. XXI), and by the comic poet Eupolis; among the Romans by Catullus and Martial. It differs from the common trimeter by the inversion of the last foot. Resolutions are rare. The fifth and sixth were probably never resolved, although Prisc. de metr. Comic. p. 1327, quotes a verse of Hipponax, in which the fourth and fifth feet are dactyls.

*Ἐρέω γὰρ οὕτω, Κυλλήνιε Μαιάδος Ἑρμῃ.*

The fourth foot was very rarely resolved, as Phoenix Coloph. in Athen. XII. p. 530. E.

*Οὐ παρὰ μάγοις πῦρ ἱερὸν ἀνέστησεν.*

Babrius allowed the anapaest in the first place only, and among the Romans Martial, as I. 67. 2, 13.

**Fieri poetam posse qui putas tanti.**

**Aliena quisquis recitat et quaerit famam.**

The spondee is rare in the fifth foot, because it makes the verse awkward: Catullus, who uses this measure eight times in his poems (Carm. VIII, XXII, XXXI, XXXVII, XXXIX, XLIV, LIX, LX.) has it not, Martial sometimes. In Catullus only four resolutions of longs occur XXII, 19. XXXVII, 5, 11. LIX, 3.

Quem non in aliqua re videre Suffenum.  
Confutuere et putare ceteros hircos.  
Puella nam, me quae meo sinu fugit.  
Vidistis ipso rapere de rogo coenam.

The caesuras are those common in the trimeter. As examples take Hippon. in Stob. LXVIII. p. 279 ed. Grot.

*Δύ' ἡμέραι γυναικὸς εἰς ἡδίσται·  
Ὅταν γαμῇ τις, κάκφερῃ τεθνηκυῖαν.*

Hippon. in Stob. p. 519. Gesn. or Anan. in Athen. III. p. 78. F.

*Εἴ τις καθεῖρξε χρυσὸν ἐν δόμοις πολλὸν,  
Καὶ σῦκα βαιὰ, καὶ δὴ τρεῖς ἀνθρώπους,  
Γνοίη χ' ὅσῳ τὰ σῦκα τοῦ χρύσου κρέσσῳ.*

Mart. Epigr. II. 65.

Cur tristiore cernimus Salejanum?  
An causa levis est? extuli, inquis, uxorem.  
O grande fati crimen! o gravem casum!  
Illa, illa dives mortua est Secundilla,  
Centena decies quae tibi dedit dotis?  
Nollem accidisset hoc tibi, Salejane.

(6)  $\overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—} \overline{\text{—}}' \text{—}$

*Tetrameter acatalectus.*

Versus Boiscius, octonarius.

According to Mar. Victor. p. 2528, Boiscus of Cyzicus invented it:

*Βοῖσκος ὁ ἀπὸ Κυζικοῦ, παντὸς γραφεὺς ποιήματος,  
Τὸν ὀκτάπουν εὐρὼν στίχον Φοῖβῳ τίθησι δῶρον.*

The Romans used it in the drama by the line with the usual liberties. The spondee and the trisyllabic feet are every where allowed; the last iamb alone is preserved pure.

The verse has either the diaeresis after the second dipody, and Plautus uses it commonly so, often allowing himself the hiatus and anceps in the diaeresis, as Bacch. IV. 9. 9. Poen. IV. 1. 3.

O Trója, o patria, o Pérgamum — o Priame periísti senex.

Is me autem porro vérberat incúrsat pugnīs cálcibus ;

or the caesura after the first thesis of the third dipody, as usually in Terence, as Andr. III. 4. 22.

Nihil est preci loci relictum ; jám perturbavi ómnia.

If the verse has the diaeresis, the second foot of the second dipody is commonly pure.

As an example of this measure take Terent. Eun. II. 3. 2—6.

Neque virgo est usquam, néque ego, qui illam e cónspectu amisi meo.

Ubi quaéram, ubi investigem, quem percónter, qua insistám via,

Incértus sum. una haec spēs est, ubi ubi est, diú celari nón potest.

O fáciem pulchram : dēleo omnis dehinc ex animo múlieres ;

Taedét cotidiánarum harum fórmarum. — Ecce autem álterum.

(7) — / — / — / — — —

### *Tetrameter iambicus catalecticus.*

Versus septenarius.

As the first thesis in the fourth dipody never admits a long, the verse appears to be not so much an iambic tetrameter, as an iambic dimeter with a catalectic tetrapody.

As a lyric verse it occurs in the flower-song, preserved by Athenaeus, in which the second iamb appears always as tribrach :

Ποῦ μοι τὰ ἴα ; ποῦ μοι τὰ ῥόδα ; ποῦ μοι τὰ καλὰ σέλινα ;  
Ταδὶ τὰ ἴα · ταδὶ τὰ ῥόδα · ταδὶ τὰ καλὰ σέλινα.

Catullus among the Romans has used this verse, Carm. XXV. He observes strictly the diaeresis after the dimeter, and admits the spondee in the first and fifth foot only.

The comic poets used this verse most frequently. The principal diaeresis is after the dimeter, which, however, is frequently neglected, as Arist. Nub. 1353.

Καὶ μὴν ὅθεν γε πρῶτον ἠρξάμεσθα λοιδορεῖσθαι.

The tribrach is everywhere allowed except in the seventh foot ; it is more rare in the fourth foot, as Arist. Nub. 1063.

*Πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.*  
 The dactyl occurs in the first, third and fifth feet, as Arist. Equit. 894, 900, 857.

*Καὶ πρότερον ἐπεβούλευσέ σοι· τὸν κανλὸν οἶσθ' ἐκεῖνον.  
 Οὐ γὰρ τόθ' ὑμεῖς βδεόμενοι δῆπον γένεσθε πυρρόοι.  
 Τὰς εἰσβολὰς τῶν ἀλφίτων ἄν καταλάβοιεν ἡμῶν.*

The anapaest is everywhere allowed; in the fourth and seventh feet, however, principally in proper names only, as Arist. Ran. 912. Thesmoph. 547.

*Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.  
 Ἐγένετο Μελανίππας ποιῶν Φαίδρας τε Πηνελόπην τε.*

As an example of the catalectic tetrameter take Arist. Nub. 1036 sqq.

*Καὶ μὴν πάλαι γ' ἐπιγνόμην τὰ σπλάγχχνα, κάπεθύμουν  
 Ἄπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.  
 Ἐγὼ γὰρ ἦττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην  
 Ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα  
 Καὶ τοῖς νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξαι.  
 Καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,  
 Αἰρούμενον τοὺς ἦττονας λόγους ἔπειτα νικᾶν.  
 Σκέψαι δὲ τὴν παιδευσιν ἣ πέποιθεν ὡς ἐλέγξω.  
 Ὅστις σε θερμοῦ φησι λοῦσθαι πρῶτον οὐκ εἰάσειν.  
 Καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;*

The Roman dramatists, also, used the catalectic tetrameter very frequently; the Atellan poets in particular are said to have delighted in it. They observe the diaeresis after the dimeter more strictly than the Greeks. Plautus treats the verse as asynartete, allowing himself in the diaeresis the hiatus and anceps, as Plaut. Apsin. III. 3. 61, 62.

Sed si tibi viginti minae-argenti proferuntur,  
 Quo nōs vocabis nōmine? — libertos, non patrōnos.

Some few examples occur in Terence, too, as Hecyr. V. 1. 15; 3. 32.

Est magna ecaster grātia — de istac re quam tibi habeam.  
 Eum cognovit Myrrhina — in digito modo me habentem.

According to the usual licenses the Romans put the spon-

dee in the even places, too; it is, however, less frequent in the fourth foot, and is usually concealed by the pronunciation. The spondee may stand even here, if the verse have not the diaeresis. The same observation applies to the anapaest which in the fourth place is harsh, if the verse has the diaeresis, yet occurs also softened, *Asin. III. 2. 36.*

*Nimis aëgre risum cõtinui — ubi hõspitem inclamávit.*

The dactyl is rare in the fourth foot, as *Plaut. Curc. IV. 2. 7. Terent. Hec. V. 3. 34.*

*Et nũc idem dico. — Et commeminisse hæc ego volám te.*

*Philúmenam esse cómpressam ab eo, et filium inde hunc nátum.*

In the seventh foot, besides the iamb, there may stand,

(1) The spondee, as *Terent. Eun. II. 2. 31.*

*Ut sibi liceret discere id de me, sectari jússi;*

(2) The tribrach, as *Ter. Eun. II. 2. 41.*

*Numquidnam hic quod nolis vides? te crêdo, at numquid áliud?*

(3) The dactyl, as *Eun. II. 2. 49.*

*Detineo te, fortásse tu profectus alio fúeras;*

(4) The anapaest, in such a way that there is no foot caesura in the first syllable, as *Terent. Heaut. IV. 4. 17. Adelph. IV. 5. 78.*

*Quid? transeundum nũc tibi ad Menedémum est et tua pómpa;*

*Sed cesso ire intro, ne morae meis núptiis egomét sim;*

(5) The proceleusmatic, which however is more rare, as *Plaut. Most. I. 3. 18.*

*Ergo hóc ob verbum tẽ, Scapha, donabo ego profecto hodie aliqui.*

As an example take *Plaut. Rud. II. 1. 1 sqq.*

*Omnibus modis, qui paúperes sunt hómínes, miseri vívunt,  
Praesértim quibus nec quaestus est, nec didicerunt artem ullam.  
Necéssitate, quidquid est domi, id sat est habéndum.*

*Nos, jám de ornatu própemodum, ut locuplètes simus, scitis.*

*Hice hámi atque haec harúndines sunt nobis quaestu et cúltu.*

*Cotidie ex urbe ad mare huc prodimus pabulátum.*

*Pro exércitu gymnástico et palaétrico, hoc habémus,*

*Echinos, lepadas, óstreas, balanós captamus, cónchas,*

*Marinam urticam, músculos, placúsias striátas.*

*Post id piscatum hamátilem et saxátilem aggredimur,*



Cibúm captamus é mari. Sin éventus non vénit,  
 Neque quídquam captum est piscium, salsi lautique púre  
 Domúm redimus clánculum, dormímus incoenáti.  
 Atque út nunc valide flúctuat mare, núlla nobis spés est.  
 Nisi quíd concharum cápsimus, coenáti sumus profecto.  
 Nunc Vénérem hanc veneremúr bonam, ut nos lépide adjurit  
 hódie.

(8)  $\bar{\text{v}} \text{ - } \text{v} \text{ - } \text{v} \text{ - } \text{v} \text{ - } \text{v}$

*Tetrapodia iambica catalectica.*

Many of the Anacreontic poems, so called, seem to be of this rhythm, since in them the anacrusis appears only as monosyllabic. The greater part of them may be arranged in strophes, as Carm. IX ( $\iota\delta'$  Mehlh.), X ( $\iota'$ ), XV ( $\zeta'$ ), XVII ( $\gamma'$ ), XX ( $\kappa\beta'$ ), XXIII ( $\lambda\delta'$ ), XXXI ( $\eta'$ ), XXXIII ( $\kappa\epsilon'$ ), LV ( $\kappa\varsigma'$ ), LXV ( $\alpha'$ ); others are composed only by the line, I ( $\kappa\gamma'$ ), II ( $\kappa\delta'$ ), XI ( $\varsigma'$ ), XII ( $\theta'$ ), XIV ( $\iota\beta'$ ), XVI ( $\kappa\varsigma'$ ), XIX ( $\kappa\alpha'$ ), XXXII ( $\iota\gamma'$ ), XL ( $\lambda\gamma'$ ), LIX ( $\epsilon'$ ), and in part XXVI ( $\mu\varsigma'$ ). Theocr. Idyll. XXX. In poems of the later period only, as Fragn. II ( $\nu\zeta'$ ), the spondee occurs for the iamb. The resolution of the arsis also is avoided. The verse has not a fixed caesura on account of its shortness. As an example take Anacr. Carm. I.

Θέλω λέγειν Ἀτρείδας,  
 Θέλω δὲ Κάδμον ᾄδειν.  
 Ἄ βάρβιτος δὲ χορδαῖς  
 Ἔρωτα μούνον ἤχεϊ.  
 Ἥμενρα νεῦρα πρώην  
 Καὶ τὴν λύρην ἄπασαν,  
 Κάγῳ μὲν ἦδον ἄθλους  
 Ἡρακλέους· λύρη δὲ  
 Ἔρωτας ἀντεφώνει.  
 Χαίροιτε λοιπὸν ἡμῖν  
 Ἡρώες· ἡ λύρη γὰρ  
 Μόνους Ἔρωτας ᾄδει.

Among the Romans, Seneca has this rhythm in his tragedies, as Med. 848 sq. He also admits the dissyllabic anacrusis, and hence the verses might be regarded as Anacreontics:

Quonam cruenta Maenas  
Praecep̄s amore saevo  
Rapitur? quod impotenti  
Facinus parat furore?  
Vultus citatus ira  
Riget et caput feroci  
Quatiens superba motu  
Regi minatur ultro.

(9)  $\frac{-}{\cup} - \frac{-}{\cup} - \frac{-}{\cup} - \frac{-}{\cup} \mid \frac{-}{\cup} - \frac{-}{\cup} - \frac{-}{\cup} - \frac{-}{\cup}$

Two iambic catalectic tetrapodies, antipathically combined.  
Callim. Epigr. XXXIX.

Ὁ Λύκτιος Μερσίτας τὰ τόξα ταῦτ' ἐπειπὼν  
ἔθηκε. Τῇ κέρας τοι δίδωμι καὶ φαρέτρην  
Σάραπ, τοὺς δ' οἷστοὺς ἔχουσιν Ἑσπερίται.

## II. VERSES OF THE DACTYLIC-ANAPAESTIC KIND, USED BY THE LINE.

### A. Dactylic Verses.

(a) *Rational Dactyls.*

(1)  $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

*Dimeter cat. in disyll.—Versus Adonius.*

According to Terent. Maur. p. 2431, Sappho used it by the line. As an example he gives the following imitation :

Primus ab oris  
Troius heros,  
Perdita flammis  
Pergama linquens,  
Exul in altum  
Vela resolvit :  
Saepe repulsus  
Ausone terra,  
Moenia fessis  
Sera locavit ;

Unde Latinum  
Post genus ortum  
Altaque magnae  
Moenia Romae.

(2)  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Metrum encomiologicum.*

It consists of a trimet. dact. cat. in disyll. and a monom. troch. acat. It is classed by Hephaestion among the asynartete verses. As an example he cites from Alcaeus:

Ἦ ρ' ἔτι Δινομένει τῷ Τυρόακῃ  
Τάρμενα λαμπρὰ κέατ' ἐν μυρσινήῳ.

and from Anacreon, who is said to have used this metre in several of his songs:

Ὅρσόλοπος μὲν Ἄρης φιλέει μεναίχμαν.

(3)  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Metrum prosodiacum.*

It consists of a trimet. dact. cat. in disyll. cum anacrus. with an ithyphallic following. It was used by Archilochus, and after him, the comic writers Eupolis, Aristophanes (Vesp. 1528 sqq.), Eubulus, Diphilus, Cratinus and Phrynichus, employed the verse.

Hephaestion classes this verse likewise with the asynartete.

Archilochus always had the diaeresis after the dactylic rhythm, as,

Ἐρασμονίδη Χαρίλαε, χοῦμά τοι γελοῖον.

The comic poets often neglected it, and instead had the caesura after the arsis of the third dactyl, as Cratinus in Athen. VIII. p. 344. F.

Ψῆφος δύναται φλεγυρὰ δείπνον φίλων ἀπείργειν.

Βρύνκει γὰρ ἄπαν τὸ παρὸν, τρίγλη δὲ κἂν μάχοιτο.

Archilochus allowed himself the spondee for the first dactyl, as,

Ἄστῳ δ' οἱ μὲν κατόπισθεν ἦσαν· οἱ δὲ πολλοί.

The pyrrhic for the anacrusis is only apparent :

Ἐρέω, πολὺ φίλταθ' ἑταίρων, τέρπειαι δ' ἀκούων.

Φιλέειν στυγνὸν περ ἔόντα, μηδὲ διαλέγεσθαι,

for ἔρέω and φιλέειν are to be read as dissyllables.

(4) ' - - - - - - - - - -

*Metrum Choerileum.*

It consists of a trimet. dact. cat. in disyll. and a trimet. cat. in syll. Choerilus used the verse in his satyrdramas, and in such a manner as to keep the thesis of the third foot always long and in a monosyllabic word, as,

Ἦν χρόνος, ᾧ βασιλεὺς ἦν Χοιρίλος ἐν Σατύροις.

Antiphanes in Athen. XI. p. 471. C.

Τῆς τρυφεῆς ἀπὸ Λέσβου σεμνοπότου σταγόνος

Πληρὲς, ἀφρίζον, ἕκαστος δεξιτερᾷ δ' ἔλαβεν.

(5) ' - - - - - - - - - -

*Tetrameter dact. cat. in disyll.*

According to Hephaestion used by Archilochus, by the line :

Ἄδυμελὲς χαρίεσσα χελιδοῖ.

(6) ' - - - - - - - - - -

*Tetrameter dact. cat. in disyll. with an ithyphallic following.*

A metre used by Cratinus, the comic poet, which Hephaestion classes with the asynartete verses. As an example he cites :

Χαίρετε, πάντες θεοὶ, πολύβωτον ποτιῖαν Σέριφον.

(7) ' - - - - - - - - - -

*Versus heroicus.*

The heroic or epic hexameter, *hexameter dact. cat. in disyll.*, is the most ancient and most common verse of the

Greeks. Fable ascribes the invention of it to a certain Phemonoe, a Delphian priestess; and in fact, it was the sacred verse in which the oracles were uttered. It is pre-eminently suited to repetition by the line, because the indeterminateness of the series, the variety of the caesuras and diaereses, and the alternation of spondees and dactyls, made it possible to express by it the most various degrees of feeling in an appropriate manner.

We treat first of the caesuras and diaereses of the hexameter.

The hexameter is a dactylic rhythm, consisting of indeterminate series, whose beginning and end are marked by diaereses and caesuras.

If the rhythm is divided into two series, either a shorter precedes a longer, as a sort of proöde, or a shorter follows a longer, as an epode, or both are equal. Hence we have the following principal caesuras and principal diaereses:

— — — — —, — | — — — — — — — — — — caesura *πενθήμερης*.

— — — — —, — | — — — — — — — — — — caesura *κατὰ τρίτον τροχαῖον*.

— — — — —, — | — — — — — — — — — — caesura *ἑφθήμερης*.

— — — — — — — — — —, — — — — — — — — — — τετραποδία *βουκολική*.

The diaereses which here fall in the thesis, are wanting in strength; hence, in general, they are more rare at the beginning, more frequent together with feminine caesuras towards the end, because the whole rhythm delights in the dactylic fall from stronger to weaker.

Among all the caesuras the *πενθήμερης* is the most common; the punctuation also commonly falls upon it, as,

*Arma virumque cano, Trojæ qui primus ab oris.*

The apostrophe does not destroy it, as Hom. *Odys. I. 125.*

*Ὡς εἰπὼν ἤγειθ', ἥ δ' ἔσπετο Παλλὰς Ἀθήνη.*

It has before all others, the power of prolonging a short syllable that stands in it, and of permitting the hiatus, as Hom. *Il. V. 359. Virg. Ecl. X. 69. Ecl. VII. 53.*

*Φίλε κασίγνητε, κόμισαί τέ με, δὸς δέ μοι ἵππους.*

*Omnia vincit amor, et nos cedamus amori.*

*Stant et juniperi et castaneae hirsutae.*

The caesura after the third trochee, *κατὰ τρίτον τροχαῖον*, has less power, as Hom. Il. I. 5. Virg. Ecl. II. 6.

*Οἰωνοῖσί τε πᾶσι · Λιὸς δ' ἐτελείετο βουλή.*

O crudelis Alexi, nihil mea carmina curas.

When a verse has this as a principal caesura, the next following foot caesura is usually masculine.

Sometimes, especially in an interpunction, a hiatus is found, as Hom. Odys. I. 112. Virg. Ecl. II. 53.

*Νίζον καὶ προτίθεντο, ἰδὲ κρέα πολλὰ δατεῦντο.*

Addam cerea pruna, honos erit huic quoque pomo.

The end of the first series may also be denoted by the diaeresis after the second dactyl. This, however, takes place more rarely, particularly among the Greeks, because, as has been remarked above, the verse delights in caesuras at the beginning. In Virgil, this diaeresis is not uncommon, as Aen. I. 17.

Hic currus fuit, hoc regnum dea gentibus esse.

It is commonly followed by a monosyllabic word, so that the *πενθημιμερής* then at least is a foot caesura.

The *ἐφθημιμερής* is more rare than the *πενθημιμερής*. Commonly a foot caesura after the arsis of the second dactyl precedes it:

*Λιογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεῦ.*

Insignem pietate virum, tot adire labores.

The caesura after the fourth trochee, which also, though in a feeble manner, marks the end of the series after the third dactyl, is a foot caesura but seldom, as Hom. Il. IX. 394.

*Πηλεὺς θῆν' μοι ἔπειτα γυναικα γαμέσσεται αὐτός.*

It is often only apparent, namely, when the word following it is monosyllabic, and belongs closely to the preceding, as Hom. Il. XXIII. 116.

*Πολλὰ δ' ἄναντα, κάταντα, πάραντά τε, δόχμιά τ' ἤλθον,*  
or the *ἐφθημιμερής* precedes, as Hom. Il. I. 33.

*Ὡς ἔφατ' · ἔδδεισεν δ' ὁ γέρον, καὶ ἐπείθετο μύθῳ.*

The Romans avoided this caesura less; Ovid even used it often, as Met. I. 342.

Et quibus est undis audita, coercuit omnes.

The diaeresis also after the third dactyl divides the verse

into two series of three feet; it is, however, more rarely found, because, as the connecting link is wanting, the two series fall apart, as Hom. Il. I. 53. Virg. Aen. II. 145.

*Ἐννῆμαρ μὲν ἀνὰ στρατὸν ὄχετο κῆλα θεοῖο.*

*His lacrimis vitam damus, et miserescimus ultro.*

Such a verse is commonly softened by the circumstance that either the diaeresis is preceded by the *πενθημιμερής*, though only a foot one, or followed by a monosyllabic word, by which a foot *ἐφθημιμερής* is produced. But if neither is the case, the hexameter is entirely objectionable, like the verse of Ennius:

*Poeni pervortentes omnia circumcursant.*

The *τετραποδία βουκολική* or the diaeresis after the fourth foot lends the verse a certain effeminacy, on which account it was used by the Greeks chiefly in elegiac poetry (Simonides) and bucolic (Theocritus). With this diaeresis, Theocritus delights in a dactyl for the fourth foot, and the shortening of its last syllable by the hiatus, as Id. I. 1. 2.

*Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίκυς, αἰπόλε, τήνα,*

*Ἄ ποτὶ ταῖς παραῖσι μελίσσεται· ἄδὸν δὲ καὶ τὺ.*

Virgil did not follow his model, Theocritus, in this, since in his Eclogues this diaeresis by no means prevails.

This diaeresis, however, occurs also frequently in the epic poets, as Hom. Il. I. 44. IV. 88.

*Βῆ δὲ κατ' Οὐλύμποιο καρήνων, χαόμενος κῆρ.*

*Πάνδαρον ἀντίθεον διζήμενῃ, εἴ που ἐφεύροι.*

The poets sometimes have the hiatus in this diaeresis, as Hom. Odys. I. 60.

*Ἐντρέπεται φίλον ἦτορ, Ὀλύμπιε! οὐ νύ τ' Ὀδυσσεύς,*

and, though very seldom, the trochee for the spondee in the fourth foot, as Hom. Il. XI. 36. Enn. Annal. I.

*Τῇ δ' ἐπὶ μὲν Γοργῷ βλοσυρῶπις ἐστεφάνωτο.*

*Omnis cura viris, uter esset endoperator.*

The Roman epic poets of the Augustan and later periods, avoid ending the verse in such a way as to contain the Adonius in one word, as Lucr. I. 3.

*Quae mare navigerum, quae terras frugiferentes.*

Proper names, however, excused it, as Virg. Aen. I. 72.  
Ecl. VIII. 1.

Quarum, quae forma pulcherrima, Deiopeam.  
Pastorum Musam Damonis et Alphisiboei.

The caesura after the long of the fifth dactyl gives the same division of series, as the bucolic tetrapody; but it lends the verse at the end an unsuitable energy, and hence is only a foot caesura in the better poets, where it occurs, as Hom. II. I. 6.

*Ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε.*

**Ennius sometimes used this caesura not without effect :**

Nam me visus homo pulcher per amoena salicta  
Et ripas raptare locosque novos; ita sola  
Post illa, germana soror, errare videbar,  
Tardaque vestigare et quaerere te, neque posse  
Corde capessere; semita nulla pedem stabilibat.

The caesura after the fifth trochee, which would equally give this division of series, is usually only a foot one and is without emphasis, as Hom. Il. I. 75.

Μῆνιν Ἀπόλλωνος ἑκατηβέλεται ἄνακτος.

Besides the principal diaereses and caesuras already treated of, and their substitutes, there are the following :

[illegible]

The caesura after the first arsis has no influence on the division of series; it only serves to render a word more emphatic, as Hom. Il. I. 52. Virg. Aen. III. 265.



*Ἀντάρ' ἔπειτ' αὐτοῖσι βέλος ἔχευενκὲς ἐφίεις,  
Βάλλ'· ἀεὶ δὲ πυραὶ κ. τ. λ.*

Di, prohibete minas, di, talem avertite casum.

The first feminine caesura is not emphatic, as Hom. II. I. 365.

*Οἶσθα· τίη τοι ταῦτ' εἰδνίη πάντ' ἀγορεύω.*

The diaeresis after the first foot changes the division of series, but makes no strong impression, as Hom. II. I. 511.

*Ὡς φάτο· τήν δ' οὔτι προσέφη νεφεληγερέτα Ζεύς.*

Sometimes the hiatus occurs in it, as Hom. II. I. 39.

*Σμινθεῦ! εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα.*

The caesura after the second arsis strongly marks the end of the series after the first foot, as Hom. II. I. 2. Virg. Aen. I. 4.

*Οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε.*

Vi superum, saevae memorem Junonis ob iram.

The second feminine caesura does the same, but with less force, as II. IV. 164.

*Ἔσσεται ἡμαρ, ὅταν ποτ' ὁλώλῃ Ἴλιος ἰρή.*

The diaeresis after the fifth dactyl in the Greek writers is only a foot one. In the Roman, it is also found as a principal caesura, and in that case they are fond of closing the hexameter with two monosyllabic words, as Virg. Ecl. VII. 35.

Nunc te marmoreum pro tempore fecimus; at tu.

The verse is not so good, when the second monosyllable has a stronger accent, compared with the first:

Nosciter ex socio, qui non cognoscitur ex se.

By the caesura after the sixth arsis, the monosyllable which closes the hexameter, especially if preceded by a polysyllable, best, if a word of four syllables (choriamb), acquires a particular force, which generally produces a comic effect, as in the well known verses of Horace, Epist. II. 3. 139.

Parturiunt montes, nascetur ridiculus mus;

Virg. Georg. I. 181.

Tum variae illudant pestes, saepe exiguns mus;

but sometimes also, paints appropriately the great, the monstrous, as Hom. Odys. VIII. 69. Dionys. Perieg. 759. Virg. Aen. II. 250. I. 105.

*Γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.  
Ἑσχατίας περὶ δέ σφι δυσήνεμος ἐκτέταται χθών.  
Vertitur interea coelum et ruit oceano nox.  
Dat latus, insequitur cumulo praeruptus aquae mons.*

The hexameter is not always to be divided into two series, but it very often consists even of three. The verse is most complete in its character and most in harmony with the equality of the dactylic rhythm, when each series has a like number of feet:

— — — — —, — — — — —, — — — — —

If, however, the series were divided by diaereses, the result would be a wearisome uniformity: hence in good poets such verses are rare, as Hom. Il. I. 78. Horat. Sat. I. 4. 4.

*Ἥ γὰρ οὔμαι, ἄνδρα χολωσέμεν, ὃς μέγα πάντων.  
Quod moechus foret, aut sicarius, aut alioquin.*

The beginning of the second series is better marked by the caesura, which may be either the *πενθημιμερής*, or that *κατὰ τρίτον τροχαῖον* and the end of the second series by the diaeresis:

— — — — —, — | — — — — — | — — — — —  
— — — — —, — | — — — — — | — — — — —

as Hom. Il. II. 94. Virg. Ecl. III. 1.

*Ὅτρύνουσ' ἱέναι, Διὸς ἄγγελος· οἱ δ' ἀγέροντο.  
Dic mihi, Damoeta, eujum pecus, an Meliboei.*

Hom. Il. I. 185. Virg. Ecl. III. 3.

*Αὐτὸς ἰὼν κλισίῃνδε, τὸ σὸν γέρας· ὅφρ' εὖ εἰδῆς.  
Infelix o semper, oves, pecus! ipse Neaeram.*

The division of rhythms is frequently also the following:

— — — — —, — — — — —, — — — — —

The end of the first series is marked by the diaeresis, or more frequently the beginning of the second by the caesura after the second arsis or the second trochee, and the end of the second series by the diaeresis:

' - - - | ' - - - - - - - - | ' - - - -  
 ' - - , - | ' - - - - - - - | ' - - - -  
 ' - - , ' - - | ' - - - - - - - | ' - - - -

Hom. Il. I. 188, 133, 356.

Ὡς φάτο· Πηλείωνι δ' ἄχος γένετ' ἐν δέ οἱ ἦτορ.  
 Ἥ ἐθέλεις· ὄφρ' αὐτὸς ἔχῃς γέρας, ἀντάρ ἐμ' αὐτως,  
 Ἥτίμησεν· ἐλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.

The series are not unfrequently divided also in the following way :

' - - , - | ' - - - - , - | ' - - - - - - -

as Virg. Aen. I. 2.

Italiam, fato profugus, Lavinia venit.

In general, the variety is very great herein and we shall be obliged to confine ourselves to the cases that most frequently occur.

As caesuras and diaereses do not belong to the essence of rhythm, there are also verses which have only foot caesuras and foot diaereses.

A verse is bad, in which a word ends with every verse-foot as in the well known :

Nuper quidam doctus coepit scribere versus.

Yet Ennius describes by a similar verse :

Sparsis hastis longis campus splendet et horret,

the uniformity of a battle-field covered with lances. So also the verse of Ennius :

Disperge hostes, distrahe, diduc, divide, differ,

describes the separating and breaking of the hostile lines. Faulty as is the separation of every verse foot, just as censurable is a too solicitous intertwining of the words, especially if the verse has only feminine caesuras, as Voss has strikingly shown in a verse formed by himself :

Sole cadente juvencus aratra reliquit in arvo.

The hexameter is more tolerable if it has only masculine caesuras, as Lucret. II. 76.

Augescunt aliae gentes, aliae minuuntur.

A good poet interchanges the different caesuras and diaere-

ses, for in their variety consists a principal beauty of the hexameter: hence Nonnus is to be censured, who in the Dionysiaca permits the caesura *κατὰ τρίτον τροχαῖον* to predominate; Moschus less, who in the epitaph of Bion uses it almost everywhere, since the elegiac tone of the whole requires a soft rhythm of this nature.

The hexameter requires a similar alternation also in regard to the feet. In general dactyls are preferred for describing what is rapid and animated, spondees for the representation of what is weighty, slow and solemn. Farfetched art is, however, equally censurable with a heedless carelessness. As a model of the truly artistic use of the variety of measure, and of the diaereses and caesuras, take Hom. Odyss. XI. 593—600.

*Καὶ μὴν Σίσυφον εἰσεῖδον κρατέρ' ἄλγε' ἔχοντα,  
 Λῆαν βαστάζοντα πελώριον ἀμφοτέρῃσιν.  
 "Ἦτοι ὁ μὲν, σκηριπτόμενος χερσὶν τε ποσὶν τε,  
 Λῆαν ἄνω ὥθεσκε ποτὶ λόφον· ἄλλ' ὅτε μέλλοι  
 Ἄκρον ὑπερβαλεῖν, τότ' ἀποστρέψασκε κραταῖς  
 Ἄντις· ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.  
 Ἀντάρ' οὔ' ἄψ ὥσασκε τιταινόμενος· κατὰ δ' ἰδρώς  
 Ἐρῆεν ἐκ μελέων, κονίη δ' ἐκ κρατὸς ὀρώρει.*

Virg. Aen. I. 81—101.

*Haec ubi dicta, cavum conversa cuspidē montem  
 Impulit in latus; ac venti, velut agmine facto,  
 Qua data porta, ruunt et terras turbine perfiant.  
 Incubuerē mari, totumque a sedibus imis  
 Una Eurusque Notusque ruunt creberque procellis  
 Africus, et vastos volvunt ad litora fluctus.  
 Insequitur clamorque virum stridorque rudentum.  
 Eripiunt subito nubes coelumque diemque  
 Teucrorum ex oculis; ponto nox incubat atra.  
 Intonuere poli, et crebris micat ignibus aether  
 Praesentemque viris intentant omnia mortem.  
 Extemplo Aeneae solvuntur frigore membra;  
 Ingemit, et, duplices tendens ad sidera palmas,  
 Talia voce refert: O terque quaterque beati!  
 Quis ante ora patrum Trojae sub moenibus altis  
 Contigit oppetere! O Danaum fortissime gentis*

Tydide ! mene Iliacis occumbere campis  
 Non potuisse, tuaque animam hanc effundere dextra ?  
 Saevus ubi Aeacidae telo jacet Hector, ubi ingens  
 Sarpedon, ubi tot Simois correpta sub undis  
 Scuta virum galeasque et fortia corpora volvit.

The fifth foot of the hexameter is commonly a dactyl, but sometimes also a spondee, and a verse which has a spondee in the fifth foot is call a *versus spondiacus* or *spondiazon*. By the spondee in this place the hexameter acquires a grave conclusion, and thereby the character of slowness, seriousness and solemnity, as Virg. Ecl. IV. 49.

Cara Deum soboles, magnum Iovis incrementum.

The effect of this spondee is still increased, if preceded by one or more spondees, as Virg. Aen. VII. 634.

Aut laeves ocreas lento ducunt argento.

There are verses even which consist of spondees alone, as Hom. Il. XXIII. 221.

Ψυχὴν κικλήσκων Πατροκλῆος δειλοῖο,

a verse which strikingly delineates the profound grief and ardent longing of Achilles for Patroclus.

If the poet has no definite aim in view, in these verses consisting of spondees alone, they are to be censured, as Cat. CXV. 3. Lucr. VI. 1135. Ennius :

Queis te lenirem nobis, neu conarere.  
 An coelum nobis naturam introcorrptam.  
 Olli respondet rex Albai Longai.

Among the Greeks, the spondaics are more frequently found, than among the Romans; of the latter, Catullus most delights in such verses. The Romans are fond of closing the spondaics with a word of four syllables, as Catull. LXIV. 3, 11, 15, and in many other places :

Phasidos ad fluctus et fines Aeetaeos.  
 Illa rudem cursu prima imbuat Amphitriten.  
 Aequeoreae monstrum Nereides admirantes.

Seldom with a longer, as Cat. LXIV. 286.

Tempe, quae silvae cingunt superimpedentes.

If a word of three syllables stands at the end of a spondaic, it is commonly preceded by a long word which has two accents, as Virg. Aen. VII. 631. Cat. LXIV. 298.

Ardea Crustumerique et túrrigeraè Antemnae.  
Cum thiaso Satyrorum et Nysigenis Silenis,

or a word of one syllable, as Virg. Aen. VIII. 679.

Cum populo, patribusque, penetibus et magnis dis,

in order that the rhythmical accent may not rest on the final syllable of a word, which, particularly at the end of a verse, fell strangely upon the Roman ear, not accustomed to the accentuation of the final syllable.

The same holds, when the verse ends with an ionic a minore, as Virg. Aen. IV. 667.

Lamentis gemituque et fêmineó ululatu.

A peculiarity of the Roman poets is to be noted, that, when the hexameter has the *πενθημιμερής*, they are fond of closing the two half verses with words which belong together, as Virg. Georg. IV. 253. Ovid. Met. I. 4.

Quod jam non dubiis poteris cognoscere signis.

Ad mea perpetuum deducite tempora carmen.

As to the measure the following remarks are to be made:

The dactyl can never be converted into the anapaest or the proceleusmatic. Ennius only allows himself both feet at the beginning:

Melanurum, turdum, merulamque, umbramque marinam.

Capitibus nutantis pinus rectosque cupressos.

Often the anapaest or proceleusmatic is only apparent; they are then to be removed by a synizesis, as Hom. Il. IX. 5.

*Βορέης καὶ Ζέφυρος, τῷ τε Θρήκηθεν ἄητον,*

where *Βορέης* is to be read as a dissyllable, and the first syllable to be lengthened on account of the following ρ. Odyss. XXI. 178.

*Ἐκ δὲ στέατος ἔνευκε μέγαν τροχὸν ἔνδοι ἔόντες,*

where *στέατος* is dissyllabic.

Virg. Georg. I. 482. Aen. XI. 890.

Fluviorum rex Eridanus, camposque per omnes;

Arietat in portas et duros objice postes;

where *fluviorum* and *arietat* are trisyllables.

The verses called by the grammarians *versus προκέφαλοι*, which have a syllable too much at the beginning, as Hom. Odyss. IV. 682.

*\*Ἡ εἰπόμεναι δμῶϊσιν Ὀδυσσεὺς θείοιο,*

the versus *ἀκέφαλοι*, which begin with an iamb instead of a spondee, or a tribrach instead of a dactyl, as Hom. II. XXIII. 2. Odyss. XII. 423.

*Ἐπειδὴ νῆάς τε καὶ Ἑλλήσποτον ἵκοντο,*

*Ἐπίτονος βέβλητο, βοὸς ῥινοῖο τετενχώς,*

the versus *λαγαροί*, which have a trochee in the middle instead of a spondee, as Hom. Odyss. X. 60.

*Βῆν εἰς Αἰόλου κλυτὰ δώματα· τὸν δ' εἰχάνον,*

the *μείουροι*, which end with a pyrrhich or iamb instead of a trochee or a spondee, as Hom. II. XII. 208.

*Τρῶες δ' ἐρρίγησαν, ὅπως ἶδον αἰόλον ὄφιν,*

the *δολιχόουροι*, which have a syllable too much at the end, as Hom. Odyss. V. 231.

*Λεπτὸν καὶ χαρίεν, περὶ δὲ ζώην βάλετ' ἰξυί,*

the *προκοίλιοι*, which have a syllable or a time too much in the middle, as Hom. II. II. 544. I. 17.

*Θώρηκας ῥήξιν δηίων ἀμφὶ στήθεσσι,*

*Ἀτρεΐδαί τε καὶ ἄλλοι ἐνκνήμυδες Ἀχαιοί,*

rest on a misapprehension of the grammarians, who transferred their doctrines of prosody to the ancients.

As at the end of a hexameter as well as at the end of every other verse, a pause occurs, it must also close with a complete word, and this is always the case, with few exceptions, which are excusable only when the poet has a special object; comp. above, pp. 31, 32. Hence in order to close the hexameter with a complete word, Homer shortened some words, as *κριθή*, *δώμα* into *κρι* and *δῶ* and probably also *Ζῆνα* into *Ζῆν* (II. VIII. 206. XIV. 265. XXIV. 331). In Virgil, however, versum hypermetri sometimes occur, as Georg. I. 295.

Aut dulcis musti Vulcano decoquit humorem  
Et foliis etc.

Georg. II. 69.

Inseritur vero et fetu nucis arbutus horrida  
Et steriles platani etc.

Georg. II. 344. III. 242. 449. Aen. IV. 558.

The grammarians mention several other names of different

forms of the hexameter, all of which, however, are of no practical use, as the hexameter *κατ' ἐνόπλιον*, which resembles a double trimeter :

/ — — — — — — — — — —  
*Μῆνιν ᾄειδε, θεὰ, Πηληϊάδεω Ἀχιλῆος,*

hexameter *λογοειδής* or *πολιτικός*, because its rhythm approaches prose :

/ — — — — — — — — — —  
*Ἴππους δὲ ξανθὰς ἑκατὸν καὶ πεντήκοιτα.*

*Hexametri Priapei*, which resemble the different forms of the Priapeus.

/ — — — — — — — — — —  
 Optat ephippia bos piger, optat arare caballus.  
 Cui non dictus Hylas puer et Latonia Delos.

/ — — — — — — — — — —  
 Aut Ararim Parthus bibet aut Germania Tigrim.

Among all the ancient measures, the hexameter maintained itself longest in the works of the poets in the Latin language. It is probable that as early as the seventh century, rhymes passed over from the popular poetry of the German tribes into the hexameter and pentameter, and indeed rhymes were usually distributed between the middle of the verse (*πενθημιμέρης*) and the end, as

Caseus et panis sunt optima fercula sanis.  
 Tempore felici multi numerantur amici.

Such rhymed verses are called leonine. Other trifles are omitted.

/ — — — — — — — — — —  
 (8) — — — — — — — — — —  
*Hexameter μείουρος.*

According to Terent. Maur. p. 2425, Livius Andronicus used this verse by distichs with the heroic hexameter; the fragment, however, which he quotes is hardly from Livius Andronicus. The verse is used by the line in Luc. Tragopod. v. 312 sqq. The grammarians consider this verse as a pentameter dactyl. acat. with an iamb following. It seems





be measured as logaoedic. The basis appears either as a spondee, trochee, iamb, or pyrrhich, and is never, as it seems, of three syllables.

The following verses, according to Hephaestion were in use :

(1)  $\overset{x-}{\text{---}} \text{---} \text{---} \text{---} \text{---} \text{---}$

*Trimeter cat. in disyllabum.*

Θυρωρῶ πόδες ἐπτορόγνοι,  
Τὰ δὲ σάμβαλα πεντεβόεια·  
Πίσυνγγοι δὲ δέκ' ἐξεπόνασαν.

(2)  $\overset{x-}{\text{---}} \text{---} \text{---} \text{---} \text{---} \text{---}$

*Trimeter acat.*

or perhaps logaoedic :

$\overset{x-}{\text{---}} \text{---} \text{---} \text{---} \text{---} \text{---}$

Sappho : Ἔρος δ' αὐτέ μ' ὁ λυσιμελὴς δονεῖ,  
Γλυκύπικρον ἀμάχανον ὄρπετον.  
Ἀτθί, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο  
Φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

(3)  $\overset{x-}{\text{---}} \text{---} \text{---} \text{---} \text{---} \text{---}$

*Tetrameter cat. in disyllabum.*

Τέω σ', ὦ φίλε γαμβρὲ, καλῶς εἰκάσδω ;  
Ὅρπακι βραδινῷ σε μάλιστ' εἰκάσδω.

(4)  $\overset{x-}{\text{---}} \text{---} \text{---} \text{---} \text{---} \text{---}$

*Tetrameter acat.*

Τὸ Σαπφικὸν τεσσαρεςκαιδεκασύλλαβον.

or perhaps logaoedic :  $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$

*Ἀντὰρ ἔπειτ' αὐτοῖσι βέλως ἔχεπενκὲς ἐφίεις,  
Βάλλ'· ἀεὶ δὲ πνραὶ κ. τ. λ.*

Di, prohibete minas, di, talem avertite casum.

The first feminine caesura is not emphatic, as Hom. Il. I. 365.

*Ολοθα· τίη τοι ταῦτ' εἰδνίη πάντ' ἀγορεύω.*

The diaeresis after the first foot changes the division of series, but makes no strong impression, as Hom. Il. I. 511.

*Ὡς φάτο· τήν δ' οὔτι προσέφη νεφεληγερέτα Ζεύς.*

Sometimes the hiatus occurs in it, as Hom. Il. I. 39.

*Σμινθεῦ! εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα.*

The caesura after the second arsis strongly marks the end of the series after the first foot, as Hom. Il. I. 2. Virg. Aen. I. 4.

*Οὐλομένην, ἣ μυρὶ' Ἀχαιοῖς ἄλγε' ἔθηκε.*

Vi superum, saevae memorem Junonis ob iram.

The second feminine caesura does the same, but with less force, as Il. IV. 164.

*Ἔσσεται ἡμαρ, ὅταν ποτ' ὀλώλῃ Ἴλιος ἱρή.*

The diaeresis after the fifth dactyl in the Greek writers is only a foot one. In the Roman, it is also found as a principal caesura, and in that case they are fond of closing the hexameter with two monosyllabic words, as Virg. Ecl. VII. 35.

Nunc te marmoreum pro tempore fecimus; at tu.

The verse is not so good, when the second monosyllable has a stronger accent, compared with the first:

Nosciter ex socio, qui non cognoscitur ex se.

By the caesura after the sixth arsis, the monosyllable which closes the hexameter, especially if preceded by a polysyllable, best, if a word of four syllables (choriamb), acquires a particular force, which generally produces a comic effect, as in the well known verses of Horace, Epist. II. 3. 139.

Parturiunt montes, nascetur ridiculus mus;

Virg. Georg. I. 181.

Tum variae illudant pestes, saepe exiguns mus;

but sometimes also, paints appropriately the great, the monstrous, as Hom. Odys. VIII. 69. Dionys. Perieg. 759. Virg. Aen. II. 250. I. 105.

*Γαῖαν ὁμοῦ καὶ πόντον· ὁρώρει δ' οὐρανόθεν νύξ.  
Ἑσχατίας περὶ δέ σφι δυσήνεμος ἐκτίταται χθών.*

*Vertitur interea coelum et ruit oceano nox.*

*Dat latus, insequitur cumulo praeruptus aquae mons.*

The hexameter is not always to be divided into two series, but it very often consists even of three. The verse is most complete in its character and most in harmony with the equality of the dactylic rhythm, when each series has a like number of feet:

´ ¯ ¯ ¯ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯

If, however, the series were divided by diaereses, the result would be a wearisome uniformity: hence in good poets such verses are rare, as Hom. Il. I. 78. Horat. Sat. I. 4. 4.

*Ἥ γὰρ οὔμαι, ἄνδρα χολωσέμεν, ὃς μέγα πάντων.*

*Quod moechus foret, aut sicarius, aut alioquin.*

The beginning of the second series is better marked by the caesura, which may be either the *πενθημιμερής*, or that *κατὰ τρίτον τροχαῖον* and the end of the second series by the diaeresis:

´ ¯ ¯ ¯ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯ | ´ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯  
´ ¯ ¯ ¯ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯ | ´ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯

as Hom. Il. II. 94. Virg. Ecl. III. 1.

*Ὅτρύνουσ' ἵε'ναι, Διὸς ἄγγελος· οἱ δ' ἀγέροντο.*

*Dic mihi, Damoeta, cujum pecus, an Meliboei.*

Hom. Il. I. 185. Virg. Ecl. III. 3.

*Αὐτὸς ἰὼν κλισίῃνδε, τὸ σὸν γέρας· ὄφρ' εὖ εἰδῆς.*

*Infelix o semper, oves, pecus! ipse Neaeram.*

The division of rhythms is frequently also the following:

´ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯ , ´ ¯ ¯ ¯ ¯ ¯ ¯

The end of the first series is marked by the diaeresis, or more frequently the beginning of the second by the caesura after the second arsis or the second trochee, and the end of the second series by the diaeresis:

' - - - | - - - - - - - | - - - - -  
 ' - - , - | - - - - - - - | - - - - -  
 ' - - , - - | - - - - - - - | - - - - -

Hom. Il. I. 188, 133, 356.

Ὡς φάτο· Πηλείωνι δ' ἄχος γένετ' ἐν δέ οἱ ἦτορ.

Ἥ ἐθέλεις· ὄφρ' αὐτὸς ἔχης γέρας, ἀντάρ ἐμ' αὐτῶς,

Ἥτιμήσεν· ἐλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.

The series are not unfrequently divided also in the following way :

' - - , - | - - - - - , - | - - - - - -  
 as Virg. Aen. I. 2.

as Virg. Aen. I. 2.

Italiam, fato profugus, Lavinia venit.

In general, the variety is very great herein and we shall be obliged to confine ourselves to the cases that most frequently occur.

As caesuras and diaereses do not belong to the essence of rhythm, there are also verses which have only foot caesuras and foot diaereses.

A verse is bad, in which a word ends with every verse-foot as in the well known :

Nuper quidam doctus coepit scribere versus.

Yet Ennius describes by a similar verse :

Sparsis hastis longis campus splendet et horret,

the uniformity of a battle-field covered with lances. So also the verse of Ennius :

Disperge hostes, distrahe, diduc, divide, differ,

describes the separating and breaking of the hostile lines. Faulty as is the separation of every verse foot, just as censurable is a too solicitous intertwining of the words, especially if the verse has only feminine caesuras, as Voss has strikingly shown in a verse formed by himself :

Sole cadente juvencus aratra reliquit in arvo.

The hexameter is more tolerable if it has only masculine caesuras, as Lucret. II. 76.

Augescunt aliae gentes, aliae minuuntur.

A good poet interchanges the different caesuras and diaere-

ses, for in their variety consists a principal beauty of the hexameter : hence Nonnus is to be censured, who in the Dionysiaca permits the caesura *κατὰ τρίτον τροχαῖον* to predominate ; Moschus less, who in the epitaph of Bion uses it almost everywhere, since the elegiac tone of the whole requires a soft rhythm of this nature.

The hexameter requires a similar alternation also in regard to the feet. In general dactyls are preferred for describing what is rapid and animated, spondees for the representation of what is weighty, slow and solemn. Farfetched art is, however, equally censurable with a heedless carelessness. As a model of the truly artistic use of the variety of measure, and of the diaereses and caesuras, take Hom. *Odyss.* XI. 593—600.

*Καὶ μὲν Σίσυφον εἰσεῖδον κρατέρ' ἄλγε' ἔχοντα,  
 Λᾶν βασιτάζοντα πελώριον ἀμφοτέρησιν.  
 Ἦτοι ὁ μὲν, σκηριπτόμενος χερσὶν τε ποσὶν τε,  
 Λᾶν ἄνω ὠθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι  
 Ἄκρον ὑπερβαλεῖν, τότε ἀποστρέψασκε κραταῖς  
 Ἀντίς· ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.  
 Ἀντὰρ ὃγ' ἄψ ὠσασκε τιτανόμενος· κατὰ δ' ἰδρῶς  
 Ἐρρέεν ἐκ μελέων, κονίη δ' ἐκ κρατὸς ὀρώρει.*

Virg. *Aen.* I. 81—101.

*Haec ubi dicta, cavum conversa cuspide montem  
 Impulit in latus ; ac venti, velut agmine facto,  
 Qua data porta, ruunt et terras turbine perfiant.  
 Incubuerunt mari, totumque a sedibus imis  
 Una Eurisque Notusque ruunt creberque procellis  
 Africus, et vastos volvunt ad litora fluctus.  
 Insequitur clamorque virum stridorque rudentum.  
 Eripiunt subito nubes coelumque diemque  
 Teucrorum ex oculis ; ponto nox incubat atra.  
 Intonuere poli, et crebris micat ignibus aether  
 Praesentemque viris intentant omnia mortem.  
 Extemplo Aeneae solvuntur frigore membra ;  
 Ingemit, et, duplices tendens ad sidera palmas,  
 Talia voce refert : O terque quaterque beati !  
 Quis ante ora patrum Trojae sub moenibus altis  
 Contigit oppetere ! O Danaum fortissime gentis*

Tydide ! mene Iliacis occumbere campis  
 Non potuisse, tuaque animam hanc effundere dextra ?  
 Saevus ubi Aeacidæ telo jacet Hector, ubi ingens  
 Sarpedon, ubi tot Simois correpta sub undis  
 Scuta virum galeasque et fortia corpora volvit.

The fifth foot of the hexameter is commonly a dactyl, but sometimes also a spondee, and a verse which has a spondee in the fifth foot is called a *versus spondiacus* or *spondiazon*. By the spondee in this place the hexameter acquires a grave conclusion, and thereby the character of slowness, seriousness and solemnity, as Virg. Ecl. IV. 49.

Cara Deum soboles, magnum Iovis incrementum.

The effect of this spondee is still increased, if preceded by one or more spondees, as Virg. Aen. VII. 634.

Aut laeves ocreas lento ducunt argento.

There are verses even which consist of spondees alone, as Hom. Il. XXIII. 221.

Ψυχὴν κικλήσκων Πατροκλῆος δειλοῖο,

a verse which strikingly delineates the profound grief and ardent longing of Achilles for Patroclus.

If the poet has no definite aim in view, in these verses consisting of spondees alone, they are to be censured, as Cat. CXV. 3. Lucr. VI. 1135. Ennius :

Queis te lenirem nobis, neu conarere.

An coelum nobis naturam introcorruptam.

Olli respondet rex Albai Longai.

Among the Greeks, the spondaics are more frequently found, than among the Romans; of the latter, Catullus most delights in such verses. The Romans are fond of closing the spondaics with a word of four syllables, as Catull. LXIV. 3, 11, 15, and in many other places :

Phasidos ad fluctus et fines Aeetaeos.

Illa rudem cursu prima imbuit Amphitriten.

Aequoreae monstrum Nereides admirantes.

Seldom with a longer, as Cat. LXIV. 286.

Tempe, quae silvae cingunt superimpendentes.

If a word of three syllables stands at the end of a spondaic, it is commonly preceded by a long word which has two accents, as Virg. Aen. VII. 631. Cat. LXIV. 298.

Ardea Crustumerique et túrrigeraé Antemnae.

Cum thiaso Satyrorum et Nysigenis Silenis,

or a word of one syllable, as Virg. Aen. VIII. 679.

Cum populo, patribusque, penatibus et magnis dis,

in order that the rhythmical accent may not rest on the final syllable of a word, which, particularly at the end of a verse, fell strangely upon the Roman ear, not accustomed to the accentuation of the final syllable.

The same holds, when the verse ends with an ionic a minore, as Virg. Aen. IV. 667.

Lamentis gemituque et fémineó ululatu.

A peculiarity of the Roman poets is to be noted, that, when the hexameter has the *πενθημιμερής*, they are fond of closing the two half verses with words which belong together, as Virg. Georg. IV. 253. Ovid. Met. I. 4.

Quod jam non dubiis poteris cognoscere signis.

Ad mea perpetuum deducite tempora carmen.

As to the measure the following remarks are to be made:

The dactyl can never be converted into the anapaest or the proceleusmatic. Ennius only allows himself both feet at the beginning:

Melanurum, turdum, merulamque, umbramque marinam.

Capitibus nutantis pinus rectosque cupressos.

Often the anapaest or proceleusmatic is only apparent; they are then to be removed by a synizesis, as Hom. Il. IX. 5.

*Βορέης καὶ Ζέφυρος, τώ τε Θρήκηθεν ἄητον,*

where *Βορέης* is to be read as a dissyllable, and the first syllable to be lengthened on account of the following *ρ*.

Odyss. XXI. 178.

*Ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἰόντες,*

where *στέατος* is dissyllabic.

Virg. Georg. I. 482. Aen. XI. 890.

Fluviorum rex Eridanus, camposque per omnes;

Arietat in portas et duros objice postes;

where fluviorum and arietat are trisyllables.

The verses called by the grammarians *versus προκέφαλοι*, which have a syllable too much at the beginning, as Hom. Odyss. IV. 682.



*Ἡ εἰπέμεναι δμῶῃσιν Ὀδυσσεύς θείοιο,*  
the versus ἀκέφαλοι, which begin with an iamb instead of a spondee, or a tribrach instead of a dactyl, as Hom. Il. XXIII. 2. Odyss. XII. 423.

*Ἐπειδὴ νῆάς τε καὶ Ἑλλήσποντον ἵκοντο,  
Ἐπίτονος βέβλητο, βοὸς ῥινοῖο τετευχώς,*  
the versus λαγαροί, which have a trochee in the middle instead of a spondee, as Hom. Odyss. X. 60.

*Βῆν εἰς Αἰόλον κλυτὰ δώματα · τὸν δ' ἐκίχανον,*  
the μείονροι, which end with a pyrrhich or iamb instead of a trochee or a spondee, as Hom. Il. XII. 208.

*Τρωῆς δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν,*  
the δολιχόουροι, which have a syllable too much at the end, as Hom. Odyss. V. 231.

*Λεπτὸν καὶ χαρίεν, περὶ δὲ ζώνην βάλετ' ἱζύϊ,*  
the προκοίλιοι, which have a syllable or a time too much in the middle, as Hom. Il. II. 544. I. 17.

*Θώρηκας ῥήξειν δηῖων ἀμφὶ στήθεσσι,  
Ἄτρεϊδαί τε καὶ ἄλλοι εὐκνήμιδες Ἀχαιοί,*  
rest on a misapprehension of the grammarians, who transferred their doctrines of prosody to the ancients.

As at the end of a hexameter as well as at the end of every other verse, a pause occurs, it must also close with a complete word, and this is always the case, with few exceptions, which are excusable only when the poet has a special object; comp. above, pp. 31, 32. Hence in order to close the hexameter with a complete word, Homer shortened some words, as *κριθή*, δῶμα into *κρι* and δῶ and probably also *Ζήνα* into *Ζήν* (Il. VIII. 206. XIV. 265. XXIV. 331). In Virgil, however, versus hypermetri sometimes occur, as Georg. I. 295.

Aut dulcis musti Vulcano decoquit humorem  
Et foliis etc.

Georg. II. 69.

Inseritur vero et fetu nucis arbutus horrida  
Et steriles platani etc.

Georg. II. 344. III. 242. 449. Aen. IV. 558.

The grammarians mention several other names of different

forms of the hexameter, all of which, however, are of no practical use, as the hexameter κατ' ἐνόπλιον, which resembles a double trimeter :

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος,

hexameter *λογοειδής* or *πολιτικός*, because its rhythm approaches prose:

Ἰππους δὲ ξανθὰς ἑκατὸν καὶ πενήκοντα.

*Hexametri Priapei*, which resemble the different forms of the Priapeus.

Optat ephippia bos piger, optat arare caballus.  
Cui non dictus Hylas puer et Latonia Delos.

**Aut Ararim Parthus bibet aut Germania Tigrim.**

Among all the ancient measures, the hexameter maintained itself longest in the works of the poets in the Latin language. It is probable that as early as the seventh century, rhymes passed over from the popular poetry of the German tribes into the hexameter and pentameter, and indeed rhymes were usually distributed between the middle of the verse (*πενθήμερος*) and the end, as

**Caseus et panis sunt optima fercula sanis.**

**Tempore felici multi numerantur amici.**

Such rhymed verses are called leonine. Other trifles are omitted.

(8)     / - - - - -  
          - v - v - v - v - v -

*Hexameter* μείουρος.

According to Terent. Maur. p. 2425, Livius Andronicus used this verse by distichs with the heroic hexameter; the fragment, however, which he quotes is hardly from Livius Andronicus. The verse is used by the line in Luc. Tragicop. v. 312 sqq. The grammarians consider this verse as a pentameter dactyl. acat. with an iamb following. It seems



be measured as logaoedic. The basis appears either as a spondee, trochee, iamb, or pyrrhich, and is never, as it seems, of three syllables.

The following verses, according to Hephaestion were in use :

(1)  $\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

*Trimeter cat. in disyllabum.*

Θυρωρῶ πόδες ἐπτορόγνοι,  
Τὰ δὲ σάμβαλα πεντεβόεια·  
Πίσονγγοι δὲ δέκ' ἐξεπόνασαν.

(2)  $\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

*Trimeter acat.*

or perhaps logaoedic :

$\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

Sappho : Ἔρος δ' αὐτὲ μ' ὁ λυσιμελὴς δονεῖ,  
Γλυκύπικρον ἀμάχανον ὄρπετον.  
Ἀτθί, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο  
Φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

(3)  $\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

*Tetrameter cat. in disyllabum.*

Τέψ σ', ὦ φίλε γαμβρὲ, καλῶς ἐϊκάσδω ;  
Ὅρπακι βραδινῷ σε μάλιστ' ἐϊκάσδω.

(4)  $\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

*Tetrameter acat.*

Τὸ Σαπφικὸν τεσσαρεςκαιδεκασύλλαβον.

or perhaps logaoedic :  $\begin{array}{c} x - , \quad - \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

Sappho frequently used this measure; Hephaestion quotes as an example:

*Ἥραμαν μὲν ἐγὼ σέθεν, Ἄτθι, πάλαι πόκα.*

Theocritus likewise used it (Idyll. XXIX). In v. 33 and 39 the spondee is only apparent, as we should read *ἀνδρείαν* and *αὐλείας*.

(5)  $\overset{x-}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Pentameter cat. in disyllabum.*

*Ἔπος Αἰολικόν.*

If the basis is a spondee, the verse is wholly similar to the heroic hexameter; hence the name *ἔπος Αἰολικόν*.

*Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,*

*Εἰ χρὴ συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.*

Of the logaedic dactyls the following were used by the line.

(6)  $\overset{x-}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Phalaeceus hendecasyllabus.*

This logaedic verse was used among the Greeks by Phalaeceus, Theocritus (Epigr. XX.) and others, and among the Romans very often by Catullus, Martial, Statius, Ausonius and others. Among the Romans the basis appears as spondaic; Catullus only, following the Greek model, allows himself the trochee also, as Carm. I. 9.

Quaecunque, quod o patrona Virgo,  
the iamb, as Carm. I. 4.

Mens esse aliquid putare nugas,  
and once the tribrach, as LV. 10.

Camerium mihi, pessimae puellae.

He has not the pyrrhich.

The shorts of the dactyl are not contracted. An exception, however, is found, Cat. Carm. LV, where the spondee stands fourteen times for the dactyl, as

Oramus, si forte non molestum est.

In XL. 1. Catullus has even a *versus hypermeter*:

Quaenam te mala mens, miselle Ravide,  
Agit praecipitem in meos iambos.

The Phalaecean has no fixed caesura. The caesura after the long of the dactyl is most suitable, as Cat. Carm. V. I.

Vivamus, mea Lesbia, atque amemus,  
or after the arsis of the first trochee, as Auson. Epist. IV. 85.

Istos composuit Phalaecus olim,  
Qui penthemimerin habent priorem,  
Et post semipedem duos iambos.

The verse is bad, if a word ends with every verse foot, as Cat. II. 9.

Tecum ludere, sicut ipsa, possem.

As an example take Cat. Carm. II.

Passer, deliciae meae puellae,  
Quicum ludere, quem in sinu tenere,  
Cui primum digitum dare adpetenti,  
Et acres solet incitare morsus :  
Cum desiderio meo nitenti  
Carum nescio quid lubet jocari,  
(Ut solatium sui doloris,  
Credo, ut tum gravis acquiescat ardor) :  
Tecum ludere, sicut ipsa, possem,  
Et tristis animi levare curas !  
Tam gratum mihi, quam ferunt puellae  
Pernici aureolum fuisse malum,  
Quod zonam soluit diu ligatam.

(7) x - /      x -      - /      ~  
- - - - - - - - - - - - - - - - - -

This verse, used by Alcaeus, consists of two dactylic-logaoedic series with the basis, of which the first is catalectic, the second acatalectic. A cretic forms the close. Alcaeus in Athen. XIV. p. 627. A. B.

Μαρμαίρει δὲ μέγας δόμος χαλκῷ· πᾶσα δ' Ἀρη κεκό-  
σμηται στέγῃ  
Λαμπραῖσιν κνέαισι, καὶ τᾶν λευκοῖ καθύπερθε· ἵπ-  
ποι λόφοι  
Νεύουσιν, κεφαλαῖσιν ἀνδρῶν ἀγάλματα· χάλκεαι δὲ  
πασσάλοις

*Κρυπτοῖσιν περικείμεναι λαμπραὶ κναμίδες, ἄρκος ἰσχυ-  
ρῷ βέλους κ. τ. λ.*

# B. Anapaestic Verses.

## (a) Rational Anapaests.

(1)  $\bar{\cup} \text{ ' } \bar{\cup} \text{ } \bar{\cup} \text{ ' } \bar{\cup}$

*Dimeter cat. in syllabam.*

Paroemiacus.

This verse repeated by the line is used for marching-songs (*ἐμβατήρια*). The spondee was preferred in the third foot, and diaereses after each foot. Tyrtæus used it thus in Dion. Chrys. II. 57. (Brunck. Anal. I. p. 53).

*Ἄγετ' ὦ Σπάρτας εὐάνδρου  
Κοῦροι πατέρων πολίηται·  
Λαιᾶ μὲν ἴνυν προβαλέσθε  
Λόγῳ δ' εὐτόλμως βάλλοντες,  
Μὴ φειδόμενοι τὰς ζωᾶς·  
Οὐ γὰρ πάτριον τὰς Σπάρτας.*

The comic poets, too, appear sometimes to have used this verse; thus Cratinus in Hephaestion:

*Σιγὰν νῦν ἅπας ἔχε σιγᾶν  
Καὶ πάντα λόγον τάχα πένσει·  
Ἡμῖν δ' Ἰθάκη πατρίς ἐστι,  
Πλόμεν δ' ἅμ' Ὀδυσσεῦ θείῳ.*

(2)  $\bar{\cup} \text{ ' } \bar{\cup} \text{ } \bar{\cup} \text{ ' } \bar{\cup} \text{ } \bar{\cup} \text{ ' } \bar{\cup}$

*Trimeter cat. in syllab.*

*Ἐμβατήριον, Messenicum.*

Likewise a marching-rhythm according to Mar. Vict. p. 2522. He quotes as an example:

*Superat montes pater Idaeos nemorumque.*

Simmias, according to Hephaestion, composed an entire poem in this metre:

*Ἰστία ἀγνά, ἀπ' εὐξείνων μέσα τοίχων.*

(3)  $\overline{uv} - \overline{vw} - \overline{vu} - \overline{uv} \mid \overline{uv} - \overline{vw} - \overline{vu} - \overline{uv}$

*Tetrameter cat. in syllab.*

**Versus Laconicus. Versus Aristophaneus.**

This verse was used partly as a marching-rhythm, partly in comedy. The Spartans used it frequently as a marching-rhythm, whence it is called *versus Laconicus*. It had then the spondee in the seventh foot, as,

*Ἄγετ', ὦ Σπάρτας ἑνοπλοὶ κούροι, ποτὶ τὰν Ἄρεος κίνασιν.*

It was early used as a comic verse, as by Aristoxenus, Epicharmus, who is said to have composed two entire comedies in this verse, and Cratinus. Aristophanes, too, used it frequently, and he usually makes one or more anapaestic systems follow after such verses.

The principal diaeresis is after the fourth foot, so that by it the dimeter is separated from the paroemiac. A word which belongs closely to the following, as a preposition or the article, cannot stand before the diaeresis; hence Arist. Ran. 1026, is not to be read:

*Εἰτα διδάξας τοὺς Πέρσας μετὰ τοῦτ' ἐπιθυμῆιν ἐδίδαξα,*

**but :**

*Εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα,*

and Nub. 372, not :

*Νῆ τὸν Ἀπόλλω, τοῦτ' ὅ γέ τοι τῶ νυνὶ λόγῳ εὖ προσέφυσας,*

**but :**

*Νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·*

**The diaeresis is very rarely neglected, as Arist. Av. 600.**

**Τῶν ἀργυρίων.** οὗτοι γὰρ ἴσασι. λέγουσι δέ τοι τάδε πάντες.

Besides this principal diaeresis a foot diaeresis usually occurs between the first and second dipody, which is, however, frequently neglected. The paroemiac has no fixed diaeresis or caesura.

As regards the measure, the proceleusmatic is everywhere excluded, and where it occurred it has been properly removed by the editors, as Vesp. 1015, where *πρὸςέχετε* has been rightly changed into *πρόσχετε*.

The dactyl can everywhere be placed for the anapaest,



except in the seventh foot. It is very rare in the fourth foot; Porson is inclined to exclude it altogether. Arist. Nub. 326.

Ὡς οὐ καθορῶ. — παρὰ τὴν εἴσοδον. — ἤδη νυνὶ μόλις οὕτως.

An anapaest is not allowed to follow a dactyl. An exception, though very rare, is when the fourth foot is a dactyl, as Arist. Vesp. 397.

Ἀντὸν δήσας. — ὦ μαρώτατε, τί ποιεῖς; οὐ μὴ καταβήσει;

If the second foot is a dactyl and the third a spondee, the last syllable of the dactyl is not allowed to be the first syllable of a word which is an iamb or bacchius:

— — — — —  
 — — — — —

as Arist. Ecl. 518, not:

Ἐμβούλοισιν ἀπάσαις ὑμῖν,

but:

Ἐμβούλοισιν πάσαις ὑμῖν.

Aristophanes excluded the spondee from the seventh foot, and this is the reason why with him the sixth foot is never a dactyl; Cratinus, however, had the spondee, as,

Ὡς ἂν μᾶλλον τοῖς πηδαλίοις ἢ ναῦς ἡμῶν πειθάρχη,

and Aristoxenus:

Τίς ἀλαζονίαν πλείστην παρέχει τῶν ἀνθρώπων; τοὶ μάντιες.

With regard to the prosody, it is to be observed, that a long syllable in the anapaest and dactyl can be shortened by a hiatus, as Arist. Plut. 528. Nub. 977.

Οὐτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει χρυσίου ὄντος;  
 Ἠλείπατο δ' ἂν τοῦμπαλοῦ οὐδεὶς πᾶσις ὑπένερθεν τότ' ἂν  
 ὥστε.

The prolongation by a mute with a liquid is very rarely allowed, and generally then only when another poet is parodied, as Homer in Arist. Nub. 401. Vesp. 652.

Ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων.  
 Ἀτὰρ, ὦ πάτερ ἡμέτερε Κρονίδη. — Παῦσαι καὶ μὴ πατέρειζε,  
 or a dithyramb, as Nub. 335.

Ταῦτ' ἄρ' ἐποίουν ὑγραῖν Νεφελαῖν στρεπταιγλαῖν δάϊον ὀρμάν.

Finally, a proper name excuses the prolongation, as Av. 553. Lys. 551.

ὦ Κεβριόνα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ πόλισμα.  
 Ἀλλ' ἤνπερ ὃ τε γλυκύθυμος Ἔρως καὶ Κυπρογένει' Ἀφροδίτη.  
 As an example of the Aristophanic verse take Arist. Av.  
 693 sqq.

Χάος ἦν καὶ Νῦξ Ἐρεβός τε μέλαν πρῶτον καὶ Τάρταρος  
 εὐρύς.  
 Γῆ δ' οὐδ' ἀήρ οὐδ' οὐρανός ἦν. Ἐρέβους δ' ἐν ἀπείροσι  
 κόλποις

Τίκτει πρῶτιστον ὑπὲρ Νῦξ ἡ μελανόπτερος φῶν,  
 Ἐξ οὗ περιτελλομένας ὥραις ἔβλασεν Ἔρως ὁ ποθεινός,  
 Στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.  
 Οὗτος δὲ Χάει πτερόεντι μίγεις νυχίῳ κατὰ Τάρταρον εὐρὺν  
 Ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.

Among the Romans, Plautus uses this verse, as Mil. glor.  
 IV. 2. 21—102. He admits the proceleusmatic, as v. 20.

Erit, ét tibi exoptatum óbtinget. — bonum habet ánimus, ne  
 formída;

he has in the seventh foot the spondee, as v. 31.

Quid? ego hic astabo tántisper cum hac fórma et factis? sic, sic;  
 he resolves the last arsis, as v. 32.

Frustrór? — patere atque astá; tibi ego hanc do operám. — pro-  
 perando excrúciór;

he neglects the diaeresis after the dimeter, as v. 30.

Brevín' án longinquo sérmonē? — tribus vórbis. — jam ad te rédeo,  
 and, finally, treats the verse as asynartete by admitting the  
 hiatus and anceps in the middle, as v. 24, 43.

Tum pól ego, quod celo, haúd celo. — imo étiam, sed non célas.

Quia tis egeat, quia té careat. — ob eám rem huc ad te missa est.

(4) — / — — / — — — / — — — / — — —  
 Tetrameter anapaest. acat.

The tetrameter anapaest. acat. seems to have been used  
 by the Roman comic poets in as peculiar a manner as the  
 tetram. iamb. acat. Terence, however, has neither; Plautus  
 uses it sometimes, as Aulul. IV. 9. Casin. II. 3. Bacch. V.  
 1, 2. Such acatalectic tetrameters are usually followed by

catalectic (Bacch. IV. 10, in distich combination) or by iambic octonarii and septenarii. The same liberties take place in this verse as in the preceding, as the anceps after the dimeter, Bacch. V. 1. 7.

Omnia me mala consécantur — omnibus exitiis interii,  
the hiatus, Casin. II. 3. 10.

Myrópolas omnes sóllicito — ubicúnque est lepidum unguéntum,  
ungor.

The diaeresis is frequently neglected after the dimeter, as Aul. IV. 9. 3.

Nequeo cum animo certum investigare: óbsecro vos ego, mi  
aúxilio.

The proceleusmatic occurs, as Casin. II. 3. 8.

Hanc égo de me conjecturam d o m i f á c i o magis quam ex aúditis.

(b) *Irrational, logaoedic Anapaests.*

— ' — — — — —  
— — — — — — — — — —

*Anapaestic. quadruplex dupliciter iamb. cat.*

Versus Archebuleus.

According to Hephaestion, the first foot might also be a spondee or iamb; in that case, the verse would rather be a logaoedic-dactylic rhythm with the anacrusis, which might be sometimes monosyllabic, sometimes dissyllabic. Hephaestion mentions as an example from Callimachus:

Ἀγέτω θεός, οὐ γὰρ ἔχω δίχα τῶνδ' αἰδεῖν.  
Νύμφα, σὺ μὲν ἀστερίαν ὑπ' ἄμαζαν ἦδη.  
Φιλωτέρα ἄρτι γὰρ ἂ Σικελὰ μὲν Ἴονα.

Compare Diog. vit. Carn. IV. 65.

### III. VERSES OF THE ONE AND A HALF KIND USED BY THE LINE.

#### A. Cretic Rhythms.

(1) — ' — — — — —

*Tetramet. cret. acat.*

This verse was frequently used by the Greek comic writers, as by Cratinus in Hephaestion:

Χαῖρε δὴ, Μοῦσα· χρονία μὲν ἦκεις, ὅμως δ'  
Ἦλθες, οὐ πρὶν γε δεῖν, ἴσθι σαφές· ἀλλ' ὅπως.

Aristoph. Vesp. 1275 sqq.

— — — — —

ὦ μακάρι' Αὐτόμενες, ὧς σε μακαρίζομεν,  
Παῖδας ἐφύτευσας ὅτι χειροτεχνικωτάτους,  
Πρῶτα μὲν ἅπασι φίλον ἄνδρα τε σοφώτατον,  
Τὸν κυθαροειδότατον, ᾧ χάρις ἐφέσπετο,  
Τὸν δ' ὑποκριτὴν ἔτερον, ἀργαλέον ὡς σοφόν·  
Εἰτ' Ἀριφράδην, πόλν τι θυμοσοφικώτατον,  
Ὅστινά ποτ' ὤμοσε μαθόντα παρὰ μηδενός,  
Ἄλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν.

Simmias likewise has it, as,

Μᾶτερ ὦ πότνια, κλῦθι, νυμφᾶν ἀβρᾶν  
Δῶρι κυμοκτύπων ἤραν' ἀλίων μυχῶν.

The same has, in one poem, resolved all the arses, except the last, as,

Σέ ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων.

With others, the first three feet are fourth paeons :

Θυμελικὰν ἴθι, μάκαρ, φιλοφρόνως εἰς ἔριν.

The principal diaeresis is after the second cretic ; it is, however, sometimes neglected. Poets freely separate the other feet, also, by diaereses.

The use of this verse is very frequent with Roman dramatists in the cantica. They treated it very freely. The verse is frequently asynartete, so that the anceps or hiatus occurs after the dimeter, as Enn.

Aút auxilio éxili - aút fuga fréta sim,

Plaut. Amph. I. 1. 86.

Quisque ut steterát, jacet — óbtinetque órdinem.

Besides this the hiatus and anceps occur also at a strong punctuation or a change of persons.

As an example take Plaut. Curc. I. 2. 60—67.

Péssuli, heus péssuli ! vós salutó lubens,  
Vós amo, vós volo, vós peto atque óbsecro,

Gèrite amanti mihi mórem amoenissimi.  
 Fite causá mea Lúdií bárbari,  
 Sússilite, óbsecro, et míttite istánc foras,  
 Quae mihi misero amanti ébibit sáanguinem.  
 Hóc vide ut dórmunt péssuli péssumi,  
 Néc mea grátia cómmovent se ócyus.

(2) — — — — —

*Tetrameter cret. cat.*

Plautus has this verse, as *Trin. II. 1. 17*. The last arsis occurs sometimes also resolved :

Dá mihi hoc, mël meum, sí me amas, sí áudis.  
 Ibi tum ille cucúlus, hem, océlle mi, fiat :  
 Et istuc, et sí ámplius vís dari dábitur.  
 Ibi pendentém ferit : jam ámplius órat :  
 Nón satis id ést mali, ní ámpliust étiam,  
 Quód bibit, quód comest, quód facit súmpti :  
 Nóx datur, dúcitur fámilia tóta.

#### B. Bacchic Rhythms.

— — — — —

*Tetrameter bacch. acat.*

The Romans made frequent use of this verse in the cantica of the drama with the liberties mentioned above, p. 127.

The principal diaeresis after the dimeter is frequently neglected, as *Plaut. Poen. I. 2. 4*.

Habént forte sí ócceperis exornáre.

Plautus also uses the verse as asynartete, admitting the hiatus, as *Menaechm. V. 2. 11*.

Repénte expetit me — ad sése a me ut írem.

A dimeter is often intermingled with several tetrameters.

Sometimes the following iambic close terminates several tetrameters :

— — — — —

As an example take *Terent. Andr. III. 2. 1—5*.

Adhúc Archylis, quae adsolént quaeque opórtet  
 Signa ésse ad salútem omnia, huic esse vídeo.

Nunc primum fac istaec lavet, post deinde,  
Quod jússi, ei dari bibere et quántum imperávi  
Date móx ego huc revertor.

#### IV. VERSES OF THE CHORIAMBIC-IONIC KIND USED BY THE LINE.

### A. Choriambic Rhythms.

(a) *Choriambic series without the anacrusis and basis, with logaoedic terminations.*

(1) - - - - -

*Trimeter choriamb.*

**Sappho used this verse according to Hephaestion :**

*Δεῦτέ νυν, ἄβραϊ Χάριτες, καλλίκομοί τε Μοῖσαι.*

Anacreon, in one poem, always resolved the arsis of the first choriamb:

*Ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις  
Διὰ τὸν ἔρωτ', οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβάν.*

(2) - - - - -

***Tetrameter choriamb.***

### Callimachus:

*Δαίμονες εὐνυμότατοι, Φοῖβέ τε καὶ Ζεῦ, διδύμων γενάρχαι.*

(3) - - - - -

*Pentameter choriamb.*

Philicus of Corcyra claims to be the inventor of this verse, although Simmias had used it previously :

Τῇ χθορίῃ μυστικά Διμήτρι τε καὶ Περσεφόνῃ καὶ Κλυ-  
μένῳ τὰ δῶρα.

*Καίνογραφοὺς συνθέσεως τῆς Φιλίκου, γραμματικοί, δῶρα  
φέρω πρὸς ὑμᾶς.*

(b) *Choriambic series with the anacrusis and logaoedic terminations.*

(1)  $\bar{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Monometer choriamb.*

Sappho: *Αἶδνεκε μὲν ἅ σελάνα  
Καὶ Πληϊάδες, μέσαι δὲ  
Νύκτες, πάρα δ' ἔρχεθ' ὄρα·  
Ἐγὼ δὲ μόνα καθεύδω.*

(2)  $\bar{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Dimeter choriamb.*

Sappho: *Κρηῖσσαι νύ ποθ' ὦδ' ἐμμελέως πόδεσσιν,  
Ῥερχεῦνθ' ἀπαλοῖς ἀμφ' ἐρόεντα βωμόν.*

Hephaestion considers this verse as an ionic a majore.

(3)  $\bar{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Trimeter choriamb.*

Sappho: *Εὐμορφοτέρα Μνασιδίκα τᾶς ἀπαλᾶς Γυρινωῶς  
Ἀσαροτέρας, οὐδάμ' ἔπ' ὦ ῥάγνα, σέθεν τυχοῖσα.*

Hephaestion considers this verse also as an ionic a majore.

(c) *Choriambic series with the basis and logaoedic terminations.*

(1)  $\text{x} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Monometer choriamb.*

Sapphicum enneasyllabum.

Sappho: *Καὶ κνίσση τινὰ θυμῆσας.*

(2)  $\text{x} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

*Dimeter choriamb.*

Asclepiadeum I.

This verse was used by Horace Carm. I. 1. III. 30. IV. 8. The basis is with him always the spondee, and the diaeresis after the first choriamb is carefully observed. The elision does not destroy the diaeresis, as III. 30. 1, 7, 12.

Exegi monumentum aere perennius.  
 Vitabit Libitinam. usque ego postera.  
 Regnavit populorum ex humili potens.

Once only the diaeresis is neglected, and that in a proper name, IV. 8. 17.

Non incendia Carthaginiis impiae.

Bentley considers the verse spurious.

As an example take Carm. III. 30.

Exegi monumentum aere perennius,  
 Regalique situ Pyramidum altius,  
 Quod non imber edax, non Aquilo impotens  
 Possit diruere, aut innumerabilis  
 Annorum series, et fuga temporum.  
 Non omnis moriar, multaque pars mei  
 Vitabit Libitinam. usque ego postera  
 Crescam laude recens, dum Capitolium.  
 Scandet cum tacita virgine pontifex etc.

(3)  $\overset{x-}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}}$

*Trimeter choriamb.*

Κατθανάσκει, Κνθέρῃ, ἀβρὸς Ἄδωνις· τί κε θεῖμεν;

(4)  $\overset{x-}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}} \overset{/}{\text{---}}$

*Trimeter choriambicus.*

Asclepiadeum II.

The Greek lyric poets, Sappho, Alcaeus, Stesichorus, have this verse, as it seems, without a fixed diaeresis, as Alcaeus:

Μηδὲν ἄλλο φντεύσης πρότερον δένδρεον ἀμπεῖλον.

Sappho:

Κατθανοῖσα δὲ κείσῃ. οὐδέποκα μναμοσύνα σέθεν  
 Ἔσσει' οὐδέποκ' εἰς ὕστερον· οὐ γὰρ πεδέχεις ῥόδων  
 Τῶν ἐκ Πιερίας· ἄλλ' ἀφανὴς κῆρ' αἶδα δόμοις  
 Φοιτάσεις, πῆδ' ἀμυρῶν νεκύων ἐκπεποταμένα.

Sappho has the pyrrhich as a basis:

Ῥοδοπήχες ἀγναὶ Χάριτες δεῦτε Διὸς κόραι.

Catullus, Carm. XXX, followed the Greeks, but he has everywhere the spondee as a basis.



Horace has this verse, *Carm.* I. 11; 18. IV. 10. The basis is always a spondee; the diaeresis occurs constantly after the first and second choriamb; once only it is neglected in the second choriamb in a compound word, I. 18. 16.

**Arcanique fides prodiga perlucidior vitro.**

As an example take Hor. Carm. I. 11.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi  
Finem di dederint, Leuconoe, nec Babylonios  
Tentaris numeros ; ut melius quidquid erit pati,  
Seu plures hiemes, seu tribuit Jupiter ultimam,  
Quae nunc oppositis debilitat pumicibus mare  
Tyrrhenum ! sapias, vina liques, et spatio brevi  
Spem longam rescies : dum loquimur, fugerit invida  
Aetas. Carpe diem, quam minimum credula postero.

(5)  $\frac{x-}{-v-v-v-v-v-v-v-v-v-v}$

*Trimeter choriamb.*

*Τὸν στυγνὸν Μελανίππου φόνον αἱ πατροφόνων ἔριθοι.*

(6)  $\frac{x-}{\text{---}}$

*Tetramet. choriamb.*

*Κρονίδα βασιλῆος γένος, Αἴαν, τὸν ἄριστον πέδ' Ἀχιλλέα.*

There are some verses of the choriambic rhythm which were used by Greek comic and lyric poets, and were, for the greatest part erroneously, numbered by grammarians among the polyschematist verses.

$$(1) \quad \begin{array}{c} \text{---X---} \\ \text{---v---v---v---} \end{array} \bigg| \begin{array}{c} \text{X---X---} \\ \text{---v---v---v---} \end{array}$$

*Epionicum polyschematistum.*

It consists of two choriambes of which the first has a basis and anacrusis, and the second a double basis. Eupolis used it according to Hephaestion :

<sup>7</sup>Ὡ καλλίστη πόλι πασῶν ὅσας Κλέων ἐφορᾷ.

Ὡς εὐδαίμων πρότερόν τ' ἦσθα, νῦν δὲ μᾶλλον ἔσει.

The diaeresis after the first choriamb is not always observed.

(2)  $\begin{array}{c} \text{x-x-} \quad \text{x-x-} \\ \text{---} \end{array}$

*Metrum Eupolideum.*

It consists of a choriamb with a double basis, and a cretic with a double basis. The comic poets Eupolis, Cratinus, Pherecrates, Aristophanes (Nub. 518 sqq.) and Alexis used it frequently.

Aristophanes has in the first and third basis, besides the trochee and spondee, the iamb also, as 529. 518.

Ὁ σώφρων τε χῶ καταπύγων ἄριστ' ἠκουσάτην.

Ὡ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως.

and the tribrach in the first basis but once, 539.

Ἐρυθρὸν ἐξ ἄκρου, παχὺ τοῖς παιδίοις ἢ ἡ γέλως.

The other comic poets seem to have treated the basis with more license. Pherecrates has the anapaest in the second basis :

Κᾶτα μυροπωλεῖν τι μαθόντι ἄνδρ' ἐχρῆν καθήμενον.

and in the third the tribrach :

Συνέδριον, τοῖς μειρακίοις ἢ ἐλάλει δι' ἡμέρας.

The diaeresis after the choriamb is often neglected :

As an example take Arist. Nub. 518—526.

Ὡ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως

Τάληθῃ, νῆ τὸν Διόνυσον τὸν ἐκθρέψαντά με.

Οὕτω νικήσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφὸς,

Ὡς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιὸν

Καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν,

Πρώτους ἡξίωσ' ἀναγεῖν ὑμᾶς ἢ παρέσχε μοι

Ἔργον πλεῖστον· εἴτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν

Ἥττηθεις, οὐκ ἄξιος ὢν· ταῦτ' οὐν ὑμῖν μέφομαι

Τοῖς σοφοῖς, ὧν οὐνεκ' ἐγὼ ταῦτ' ἐπραγματευόμην.

(3)  $\begin{array}{c} \text{---} \quad \text{x-x-} \\ \text{---} \end{array}$

*Metrum Cratineum.*

It consists of a dimet. choriamb., the second choriamb of which always appears as an iambic dipody, and a cretic with a double basis. The diaeresis was frequently neglected.

It was employed by the comic poets Cratinus and Eupolis. Hephaestion quotes as examples :

*Εὖτε κισσοχαῖτ' ἀναξ, χαῖρ' ἔφασκ' Ἐκφαντίδης.  
Πάντα φορητὰ, πάντα τολμητὰ τῷδε τῷ χορῷ,  
Πλὴν Ξενίου νόμοισι καὶ Σχοινίωτος, ὃ Χάρων.*

and of Eupolis :

*Ἄνδρες ἐταῖροι, δεῦρο δὴ τὴν γνώμην προσίσχετε,  
Εἰ δυνατόν, καὶ μή τι μείζον πράττουσα τυγχάνει.*

(4)  $\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}|\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}$

*Choriambicum polyschematistum.*

This verse consists of a dimeter choriamb., the second choriamb of which appears as an iambic dipody, and a choriamb with a logaoedic termination. Besides the comic poets (Eupolis) Anacreon also used it :

*Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλήν.*

Eupolis :

*Ἀλλὰ δίαταν, ἣν ἔχουσ' οἱ κόλακες, πρὸς ὑμᾶς.  
Λέξομεν· ἀλλ' ἀκούσαθ', ὡς ἐσμέν ἅπαντα κομπῶι  
Ἄνδρες· ὅτοισι πρῶτα μὲν παῖς ἀκόλουθός ἐστιν,  
Ἀλλότριος τὰ πολλὰ, μικρὸν δέ τι κἄμὸν αὐτοῦ.*

The diaeresis after the dimeter was frequently neglected.

(5)  $\overset{x}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}|\overset{x}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}$

*Versus Priapeus.*

The Priapean is the only really polyschematist verse among those mentioned by the grammarians as such. It consists of a Glyconic and Pherecratean ; the former admits of two polyschematist forms :

$\overset{x}{-}\overset{-}{-}\overset{x}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}\overset{-}{-}$   
 $\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}$   
 $\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}$

the latter of one :

$\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}$

Anacreon used it in its original form :

Ἡρίστησα μὲν ἱερῶν λεπτοῦ μικρὸν ἀποκλᾶς,  
 Οἶνον δ' ἐξέπιον κάδον· νῦν δ' ἄβρωῶς ἐρόεσσαν  
 Ψάλλω πηκτίδα τῇ φίλῃ κομᾶζων παιδὶ ἄβρῃ.

and Catullus Carm. XVII, XVIII, XIX, as Carm. XVIII.

Hunc lucum tibi dedico consecroque, Priape,  
 Qua domus tua Lampsaci est, quaque silva, Priape;  
 Nam te praecipue in suis urbibus colit ora  
 Hellespontia, ceteris ostreosior oris.

The comic poets seem to have used all forms indiscriminately. Examples of the polyschematist forms are:

$$\begin{array}{c} x - / \quad \quad \quad / \quad \quad \quad - \\ - - - - - - - | - - - - - - - \\ \text{Κἀνθρόσκον, μαλακῶν τ' Ἴων λείμακα, καὶ τριφύλλον.} \end{array}$$

$$\begin{array}{c} x - x - / \quad \quad \quad x - / \quad \quad \quad - \\ - - - - - - - | - - - - - - - \\ \text{Οὐ βέβηλος, ὃ τελεταὶ τοῦ νέου Διονύσου.} \end{array}$$

$$\begin{array}{c} x - x - / \quad \quad \quad / \quad \quad \quad - \\ - - - - - - - | - - - - - - - \\ \text{Ἐπ' ἀναδενδράδων ἀπαλᾶς ἀσπαλάθους πατῶν τις.} \end{array}$$

$$\begin{array}{c} / \quad \quad \quad / \quad \quad \quad - \\ - - - - - - - | - - - - - - - \\ \text{Καὶ μελιλώτινον λαλῶν καὶ ῥόδα προσσεσηρός.} \end{array}$$

The last form resembles altogether the choriambicum polyschematistum.

Besides the trochee and spondee, the iamb can be used in the bases, as,

Γελῶν δ' ἵπποσελίνα καὶ κοσμοσάνδαλα βαίνων.  
 Ὀδεύων Πηλουσιακὸν κνεφαῖος παρὰ τέλμα.

the tribrach:

Ἐπ' ἀναδενδράδων ἀπαλᾶς ἀσπαλάθους πατῶν τις.  
 Ὡ μαλάχης μὲν ἐξορῶν, ἀναπνέων θ' ὑάκινθον.

and, although rarely, the dactyl, as,

Ἄν φέρομεν παρὰ τῆς θεοῦ, ἂν ἐκαλέσσατο τήνα.

The diaeresis after the dactyl is strictly observed. The elision does not destroy it, as Cat. XVII. 24.

Si pote stolidum repente excitare veterum.

The verse is sometimes asynartete; hence the hiatus and anceps in the diaeresis, as,

*Ἄν φέρομεν παρὰ τῆς θεοῦ, ἂν ἐκαλίσσατο τήνα.*

Catull. XIX. 4.

Nutrivi magis et magis, ut beata quotannis.

B. Ionici a majore.

(1)  $\begin{array}{ccccccc} & \prime & \prime & \cup & \cup & \prime & \prime \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \cup & \cup & & & & \end{array}$

*Dimeter catal. in trisyllab.*

Versus Cleomacheus.

*Τίς τήν ὑδρίην ὑμῶν  
Ἐψόφησ' ; ἐγὼ πίνων.*

(2)  $\begin{array}{ccccccccccc} & \prime & \prime & \cup & \cup & \prime & \prime & \cup & \cup & \prime & \prime \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \cup & \cup & & & \cup & \cup & & & \cup & \cup \end{array}$

*Tetrameter catalect. in disyllab.*

Versus Sotadeus.

It was used by Sotades and other poets in ethical and satirical poetry; and was, according to Aristides Quintilianus, never sung, but only recited. Among the Romans, Ennius had Sotadics in his satires and in the Asotus, Plautus in Amph. I. 1. 14 sqq. Aulul. II. 1. 30 sqq. III. 2. Stich. I. 1. I sqq. and Martial Epigr. III. 29.

The verse was treated with great freedom. All the arses except the last, and in Plautus even this, could be resolved and the theses contracted; but with the Greeks this contraction is allowed in the second foot only. A long could be put for the second thesis of the ionic, especially in the second foot, more rarely in the first and third. Finally, the ditrochee could everywhere be substituted for the ionic, which was often done, particularly in the third foot. The first long of the ditrochee could be resolved; in Plautus the second also; finally, it was allowed to put the fourth epitrite for the ditrochee, in Plautus even the disponde.

The diaeresis is after the second foot, but it is often neglected.

The pure form :

$\begin{array}{ccccccccccc} & \prime & \prime & \cup & \cup & \prime & \prime & \cup & \cup & \prime & \prime \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ & \cup & \cup & & & \cup & \cup & & & \cup & \cup \end{array}$

*Ἄν χρυσοφορῆς, τοῦτο τύχης ἔστιν ἔπαρμα,*  
and the polyschematist :

— — — — —

*Ὡς πένης θέλων ἔχειν καὶ πλούσιος πλέον σκεῖν,*  
are rare. Usually ionics alternate with ditrochees. The following form is most frequent :

— — — — —

*Εἰς οὐχ ὁσίην τρυμαλίην τὸ κέντρον ὠθεῖς.*

Mart. Epigr. III. 29.

Has cum gemina compede dedicat catenas,  
Saturne, tibi Zoilus, annulos priores.

Resolutions are particularly frequent in the first foot :

*Νόμος ἔστι θεός· τοῦτον αἰεὶ πάντοτε τιμᾷ.  
Πουλύποδα φαγὼν ὁ Λιογενὴς ὠμὸν τέθνηκεν.  
Πόδα, γόνυ, κοτύλην, ἀστραγάλους, ἰσχία, μηρούς.*

more rare in the second and third :

*Σοφοκλῆς ῥᾶγα φαγὼν σταφυλῆς, πνιγὴς τέθνηκεν.  
Σοὶ τοῦτο γενέσθω φίλον, τὸ σὲ μηδὲν ἀτακτεῖν.*

As an example of a molossus in the second foot take :

*Ἡ μηχανικὸν ποίημ' ἢ σοφὸν μάθημα,*

of the lengthening of the second short of the ionic :

in the first foot : *δεῖ τὸν φύσει νικώμενον ἄδικον αὐτὸν εἰπεῖν.*

in the second : *μυοῦ τὸ καλὸν καὶ μενεῖς ἐν βροτοῖς ἀριστος.*

in the third : *ἐκ τίνος ἐγένον, καὶ τίς ἐλ' καὶ τίς πάλιν γίνῃ.*

of the solution of the first trochee of the polyschematist form :

in the first foot : *ἴσον ἔχουσιν αὐτῶν αἱ ψυχαὶ τὸ μεριμνᾶν.*

in the third : *καὶ γὰρ κατὰ γαῖαν τὰ γε κακὰ πέφυκεν αἰεὶ.*

of the spondee in the first place of the ditrochee :

in the first and second foot :

*Ἀντάρκεια γὰρ πρὸς πᾶσιν ἡδονὴ δικαία.*

in the third :

*Ἀμφότερα μένειν οὐκ οἶδεν· ἔστηκεν γὰρ οὐδέν.*

Plautus sometimes resolves the arsis, as Aul. III. 2. 24.

Meárum aedium et cónclávium mihi pèrviam fécitis.

He has also the molossus in the first foot, as Amph. I. 1. 15.

Quó fácto aut dicto adést opús quiétus né sis,

and the dispondeë for the ditrocheë:

in the first foot, as Stich. I. 1. 4.

Dé nostris factis nóscimus, quárum viri hinc ábsunt.

in the third, as Stich. I. 1. 2.

Quæé tám diu vídua cáruit viró, nam nós ejus ánimum.

### C. Ionici a minore.

(1)  $\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}$

*Dimet. acat.*

Versus Anacreontæus.

The Anacreontic verse occurs, according to P. 2. ch. 4. p. 148, in a threefold form:

(a) In the pure form:  $\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}$

*Στεφάνους μὲν προτάφουσιν.*

(b) In the polyschematist:  $\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}$

*Ἀπορίπτονται μέμνηται.*

(c) In the broken:  $\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}\ddot{\text{v}}\ddot{\text{v}}\text{---}$

*Μεσονυκτίους ποθ' ὥραις.*

Of these three forms the third is the most frequent. Many of the poems, handed down to us under the name of Anacreon, consist of nothing but such broken ionics, as Carm. III (λα' Mehlh.), IV (λ'), VII (κθ'), XXI (ιζ'), XXVIII (ιε'), XLIII (λβ'), XLIV (κγ'), XLVI (κζ' †), XLVIII (β'), XLIX (κδ' †), L (νε'), LXIV Fragm. I (νθ'). Many of these poems may be divided into strophes.

In other poems all three forms alternate, but the third is always the most frequent, as in Carm. V (μβ'), VI (μα'), XXII (ιζ'), XXIX (ις'), XXXVI (ν'), XXXVII (μδ'), XXXIX (μγ'), XLI (λς'), XLII (μ'), LI (νς'), LII (ηγ'), LIII (νγ', νδ'), LIV (να').

The pure form occurs exclusively in a fragment of Anacreon in Athen. XV. p. 671. E. and 673. D.

Ὁ Μεγίστης ὁ φιλόφρων  
Δέκα δὴ μῆνες, ἐπειδὴ  
Στεφανοῦνται τε λύγῳ καὶ  
Τρύγα πίνει μελιγδέα,

and in Alcman, also, according to Hephaestion :

Ἐκατὸν μὲν Διὸς υἱοὶ  
Τάδε Μῶσαι κροκόπεπλοι.

But these fragments may just as well be parts of ionic systems.

The anacrusis of the first ionic appears rarely as a long : in the pure form, as V. 2.

Μῖζωμεν Διονύσῳ,

in the polyschematist, as XXXVI. 11.

Τὴν ψυχὴν μου κάρωσον,

in the broken, as VI. 14, 16.

Καὶ τῆς καλῆς Κυθήρης.

Κῶμον μέτεισι χαίρων.

In the broken form the arsis occurs but rarely resolved, as XLIII. 8.

Σὺ δὲ φίλιος εἰ γεωργῶν.

The resolution of the second arsis is more frequent, as V. 5. VI. 3. XXXVII. 6.

Πίνωμεν ἄβρὰ γελῶντες.

Μεθύωμεν ἄβρὰ γελῶντες.

Ἴδε, πῶς γέρανός οἱ δεύει.

The third foot is never permitted to be a spondee, in the broken form ; hence verses like XXV. 9.

Σὺν τῷ δὲ πίνειν ἡμᾶς,

are spurious or corrupt.

The verse has, on account of its shortness, no fixed diaeresis. The pure form, however, delights in a diaeresis after the first ionic.

A peculiar kind of Anacreontic is the form with the iambic basis :

— / — — — —

It might be derived from the above forms, if we were to assume that in the broken form the dissyllabic anacrusis is





Φέρε μοι κύπελλα θεσμῶν,  
 Φέρε μοι νόμους κεράσσω.  
 Μεθύων ὅπως χορεύσω,  
 Ὑπὸ σῷ φρονος δὲ λύσσης,  
 Μετὰ βαρβίτων αἰείδων,  
 Τὸ παροίνιον βοήσω.  
 Δότε μοι λύρην Ὀμήρου  
 Φονίης ἀνευθε χορδῆς.

Carm. XXXVII (μδ')

Ἴδε πῶς φανέντος ἥρος  
 Χάριτες ῥόδα βρύνουσιν·  
 Ἴδε πῶς κῆμα θαλάσσης  
 Ἀπαλύνεται γαλήνῃ·  
 Ἴδε πῶς νήσσα κολυμβᾷ·  
 Ἴδε πῶς γέρας οδενεῖ.  
 Ἀφελῶς δ' ἔλαμψε Τίταν·  
 Νεφελῶν σκιαί δονοῦνται.  
 Τὰ βροτῶν δ' ἔλαμψεν ἔργα·  
 Καρποῖς γαῖα προκύπτει.  
 Βρομίον στραφέν τὸ νᾶμα  
 Κατὰ φύλλον κατὰ κλῶνα  
 Καθελὼν ἤνθισε καρπός.

(2) — — — — —

*Dimeter catalectic.*

According to Hephaestion, Timocreon wrote an entire poem in this metre:

Σικελὸς κομπὸς ἀνὴρ  
 Ποτὶ τὰν ματέρ' ἔφα.

(3) — — — — —

*Trimeter acatalectic.*

According to Hephaestion, used by Sappho:

Τί με Πανδιονὶς ὥρανα χελιδών.

(4)  $\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}$ *Trimeter catalectic.*Anacreon: *Διονύσου σαῦλαι Βασσαρίδες.*(5)  $\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}$  pure form. $\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}$  polyschematist form. $\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}$  broken form.*Tetrameter catalectic.*

Galliambus.

This verse was used by the Greeks and Romans, particularly in poems to Cybele.

The pure form is not rare among the Greeks, as,

*Προφανῶς τοῦτο διδάσκων, ἀποδύσῃ βιοτήν.*

The anacrusis of the first ionic was sometimes contracted:

*Γαλλὰι, μητρὸς ὀρεΐης φιλόθυρσοι δρομάδες.*

In the broken form the first half verse always closes with the long, as,

*Φύσις οὐκ ἔδωκε μόσχῳ λάλον Ἄπιδι στόμα.*

The second foot is very often resolved in both half-verses:

 $\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}\overset{'}{\sim}$ 

*Αἶς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.*

The diaeresis after the second ionic is strictly observed.

Among the Romans, Varro, in his satires, and, according to Atil. Fortunat. p. 2677, Maecenas also (Anthol. Lat. I. p. 53) used this verse. Catullus (Carm. LXIII.) has also Galliambs. He always uses the broken form, with the exception of V. 54, where the first dimeter retains the pure form:

*Et earum omnia adirem furibunda latibula,*

and V. 60, where the second half verse appears pure:

*Abero foro, palaestra, stadio et gymnasiis.*

The first arsis appears three times resolved, V. 23, 48, 70.

Ubi capita Maenades vi jaciunt hederigerae.  
Ibi maria vasta visens lacrimantibus oculis.  
Ego viridis algida Idae nive amicta loca colam ;

the second arsis more frequently, as V. 27.

Simul haec comitibus Atys cecinit notha mulier.

The first and second arses are seldom resolved, V. 63.

Ego mulier, ego adolescens, ego ephebus, ego puer.

The anacrusis of the first ionic is found contracted nine times (V. 5, 15, 17, 26, 40, 67, 73, 77, 86), and then all the resolutions of the arses of the first half verse disappear, as,

Devolvit illa acuto sibi pondera silice.  
Sectam meam exsecutae, duce me, mihi comites.

An exception is made in V. 77, in which the second arsis is resolved :

Laevumque pecoris hostem stimulans, ita loquitur.

The final syllable of the first half verse is throughout long.

In the second half verse, the anacrusis of the first foot is sometimes contracted (V. 18, 22, 34, 73, 83, 86) :

Hilarate herae excitatis erroribus animum.  
Tibicen ubi canit Phryx curvo grave calamo.

The second arsis appears almost always resolved, with the exception of V. 35, 73, 76.

Itaque, ut domum Cybebes tetigere lassulae.  
Jam jam dolet, quod egi, jam jamque poenitet.  
Ibi juncta juga resolvens Cybele leonibus.

Catullus observed the diaeresis strictly. In V. 37 an elision falls upon it :

Piger his labantes languore oculos sapor operit.

As an example take the passage in Terentianus Maurus, in which he describes this measure :

Sonat hoc subinde metro Cybeleium nemus,  
Nomenque Galliambis memoratur hinc datum,  
Tremulos quod esse Gallis habiles putant modos,  
Adeo ut frequenter illum prope ab ultimo pedem,  
Mage quo sonus vibretur studeant dare tribrachyn.

## CHAPTER II.

## DISTICH COMPOSITION.

Distich composition consists in the combination of a longer and a shorter verse into one whole (P. 1. c. 9. p. 34). The shorter verse either precedes the other as an introduction, proöde, or follows it as a conclusion, epode. As the latter is more frequently the case, this kind of composition is called also the *epodic*. As among the verses used by the line the hexameter is the model for all later compositions, so here is the elegiac distich. Several verses used in distichs were treated as asynartete.

The distich kind of composition was chiefly used by the gnomic and elegiac poets, the Ionian lyric poets (Archilochus, and after him Horace, especially in the Epodes), the satirists and the epigrammatists. Traces of the same are also found in the dramatists, as Aesch. Agam. 1343—1346.

A. Ὁμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.

H. Σῖγα· τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος;

A. Ὁμοι μάλ' ἀνθις, δευτέραν πεπληγμένος.

H. Τοῦργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμῶγματι.

Terent. Andr. II. 1. 1, 2.

Quid ais, Byrriá? daturne illa Pámphilo hodie núptum? — sic est. —  
Qui scis? — apud fórum mode e Davo audiui — vae miseró mihi.

v. 5—8.

Quaéro edepol, Charine, quando nón potest id fieri quod vis,

Id velis, quod pössit — nil volo áliud nisi Philúmenam. — Ah

Quánto satiust te id dare operam, qui ístum amorem ex córde ejicias;  
Quam id loqui, quo mágis lubido frústra incendatúr tua.

Compare Plaut. Menaechm. V. 6. 1—6, where acatalectic and catalectic bacchic tetrameters are combined with each other by distichs, and Plaut. Bacch. IV. 10. 1—9, where acatalectic and catalectic anapaestic tetrameters alternate with each other.

The most important combinations by distichs, which we arrange according to the rhythm of the principal verse, are the following:

## I. OF THE DOUBLE KIND.

## A. Trochaic Rhythms.

(1)  $\overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-}$   
 $\overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-}$

*Trochaicum.—Metrum Hipponacticum.*

The proöde consists of a tetrapodia trochaica catalect., the principal verse of a monometer troch. cum anacrusi with an ithyphallic following.

Horace uses the distich, Carm. II. 18.

Non ebur neque aureum  
 Mea renidet in domo lacunar,  
 Non trabes Hymettiae  
 Premunt columnas ultima recisas  
 Africa, neque Attali  
 Ignotus haeres regiam occupavi etc.

The anacrusis in the second verse, excepting V. 6 and V. 34, is always short. A resolved arsis is found only once, V. 34.

Regumque pueris, nec satelles Orci.

The diaeresis before the ithyphallic is always observed.

## B. Iambic Rhythms.

(1)  $\overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-}$   
 $\overset{/}{-} \overset{/}{-} \overset{/}{-} \overset{/}{-}$

The principal verse is a trimeter iamb. acat., the epode an ithyphallic.

Simonides:

Οἷον τόδ' ἡμῖν ἐρπετὸν παρέπτατο  
 Ζώιον κάκιστον.

Ἀνάγετ', ἀνάγετε κῶμον, εὐρυχωρίαν  
 Τῷ θεῷ ποιεῖτε.

Ἐθέλει γὰρ ὁ θεὸς ὁρθὸς ἐσφινρωμένος  
 Διὰ μέσον βαδίζειν.

The verse is sometimes asynartete; hence the hiatus and anceps in the diaeresis, as,

*Ἄν φέρομεν παρὰ τῆς θεοῦ, ἂν ἐκαλέσσατο τήνα.*

Catull. XIX. 4.

Nutrivi magis et magis, ut beata quotannis.

B. Ionici a majore.

(1)  $\begin{array}{ccccccc} & ' & ' & & ' & ' & \\ - & - & \cup & \cup & - & - & \cup \\ & & \cup & \cup & & & \end{array}$

*Dimeter catal. in trisyllab.*

Versus Cleomacheus.

*Τίς τὴν ὑδρίην ὑμῶν*

*Ἐψόφησ' ; ἐγὼ πίνων.*

(2)  $\begin{array}{ccccccccccc} & ' & ' & & ' & ' & & ' & ' & & ' & ' \\ - & - & \cup & \cup & - & - & \cup & \cup & - & - & \cup & \cup \\ & & \cup & \cup & & & \cup & \cup & & & \cup & \cup \end{array}$

*Tetrameter catalect. in disyllab.*

Versus Sotadeus.

It was used by Sotades and other poets in ethical and satirical poetry; and was, according to Aristides Quintilianus, never sung, but only recited. Among the Romans, Ennius had Sotadics in his satires and in the Asotus, Plautus in Amph. I. 1. 14 sqq. Aulul. II. 1. 30 sqq. III. 2. Stich. I. 1. I sqq. and Martial Epigr. III. 29.

The verse was treated with great freedom. All the arses except the last, and in Plautus even this, could be resolved and the theses contracted; but with the Greeks this contraction is allowed in the second foot only. A long could be put for the second thesis of the ionic, especially in the second foot, more rarely in the first and third. Finally, the ditrochee could everywhere be substituted for the ionic, which was often done, particularly in the third foot. The first long of the ditrochee could be resolved; in Plautus the second also; finally, it was allowed to put the fourth epitrite for the ditrochee, in Plautus even the dispondees.

The diaeresis is after the second foot, but it is often neglected.

The pure form :

$\begin{array}{ccccccccccc} & ' & ' & & ' & ' & & ' & ' & & ' & ' \\ - & - & \cup & \cup & - & - & \cup & \cup & - & - & \cup & \cup \\ & & \cup & \cup & & & \cup & \cup & & & \cup & \cup \end{array}$

*Ἄν χρυσοφορῇς, τοῦτο τύχης ἐστὶν ἔπαρμα,*  
and the polyschematist :

/   /   /   / - /   /   / -  
 - ∪ - ∪ - ∪ - ∪ - ∪ - ∪ - ∪ - ∪

Ὠς πένης θέλων ἔχειν καὶ πλούσιος πλέον σχεῖν,  
are rare. Usually ionics alternate with ditrochees. The  
following form is most frequent:

/ /      / /      /      /      / -  
 - -      - -      -      -      -

*Εἰς οὐχ ὁσίην τρυμαλίην τὸ κέντρον ὠθεῖς.*

**Mart. Epigr. III. 29.**

**Has cum gemina compede dedicat catenas,  
Saturne, tibi Zoilus, annulos priores.**

**Resolutions** are particularly frequent in the first foot :

*Νόμος ἐστὶ θεός· τοῦτον αἰὲν πάντοτε τιμᾷ.  
Πουλύποδα φagών ὁ Διογενὴς ὠμὸν τέθνηκεν.  
Πόδα, γόνυ, κοτύλην, ἀστραγάλους, ἰσχία, μηρούς.*

more rare in the second and third:

Σοφοκλῆς ῥᾶγα φαγὼν σταφυλῆς, πνιγεῖς τέθνηκεν.  
Σοὶ τοῦτο γενέσθω φίλον, τὸ σὲ μὴδὲν ἀτακτεῖν.

**As an example of a molossus in the second foot take:**

*Ἡ μηχανικὸν ποίημ' ἢ σοφὸν μάθημα,*

**of the lengthening of the second short of the ionic :**

in the first foot : *δεῖ τὸν φύσει νικώμενον ἄδικον αὐτὸν εἰπεῖν.*

in the second: μιμου̃ τὸ καλὸν καὶ μενεῖς ἐν βροτοῖς ἄριστος.

in the third: ἐκ τίνος ἐγένον, καὶ τίς εἶ καὶ τίς πάλιν γίνῃ.

of the solution of the first trochee of the polyschematist form :

in the first foot: ἴσον ἔχουσιν αὐτῶν αἱ ψυχαὶ τὸ μεριμνᾶν.

in the third: καὶ γὰρ κατὰ γαῖαν τὰ γε κακὰ πέφυκεν αἰεὶ.

of the spondee in the first place of the ditrochee:

in the first and second foot:

*Αὐτάρκεια γὰρ πρὸς πᾶσιν ἡδονὴ δικαῖα.*

in the third :

*Ἀμφοτέρωθεν μένειν οὐκ οἶδεν· ἔστηκεν γὰρ οὐδέν.*

**Plautus sometimes resolves the arsis, as Aul. III. 2. 24.**

**Meárum aedium et cóncrávium mihi pèrviam fáctis.**



He has also the molossus in the first foot, as Amph. I. 1. 15.

Quó fácto aut dícto adést opús quiétus né sis,

and the dispondeë for the ditrocheë :

in the first foot, as Stich. I. 1. 4.

Dé nostris factis nóscimus, quárúm viri hinc ábsunt.

in the third, as Stich. I. 1. 2.

Quaé tám diu vídua cáruit viró, nam nós ejus ánimum.

### C. Ionici a minore.

(1) ~ ~ ' ~ ~ ' ~ ~

*Dimet. acat.*

Versus Anacreonteus.

The Anacreontic verse occurs, according to P. 2. ch. 4. p. 148, in a threefold form :

(a) In the pure form : ~ ~ ' ~ ~ ' ~ ~

*Στεφάνους μὲν κροτάφοισιν.*

(b) In the polyschematist : ~ ~ ' ~ ~ ' ~ ~ -

*Ἀπορίπτονται μέριμναι.*

(c) In the broken : ~ ~ ' ~ ~ ' ~ ~ -

*Μεσονυκτίοις ποθ' ὥραις.*

Of these three forms the third is the most frequent. Many of the poems, handed down to us under the name of Anacreon, consist of nothing but such broken ionics, as Carm. III (λα' Mehlh.), IV (λ'), VII (κθ'), XXI (ιζ'), XXVIII (ιε'), XLIII (λβ'), XLIV (κη'), XLVI (κζ' †), XLVIII (β'), XLIX (κδ' †), L (νε'), LXIV Fragm. I (νθ'). Many of these poems may be divided into strophes.

In other poems all three forms alternate, but the third is always the most frequent, as in Carm. V (μβ'), VI (μα'), XXII (ιζ'), XXIX (ις'), XXXVI (ν'), XXXVII (μδ'), XXXIX (μη'), XLI (λς'), XLII (μ'), LI (νς'), LII (νη'), LIII (νγ', νδ'), LIV (να').

The pure form occurs exclusively in a fragment of Anacreon in Athen. XV. p. 671. E. and 673. D.

Ὁ Μεγίστης ὁ φιλόφρων  
Δέκα δὴ μῆρες, ἐπειδὴ  
Στεφανοῦται τε λύγῳ καὶ  
Τρύγα πίνει μελιγδέα,

and in Alcman, also, according to Hephaestion :

Ἑκατὸν μὲν Διὸς υἱοὶ  
Τάδε Μῶσαι χροκόπεπλοι.

But these fragments may just as well be parts of ionic systems.

The anacrusis of the first ionic appears rarely as a long : in the pure form, as V. 2.

Μιζῶμεν Διονύσῳ,

in the polyschematist, as XXXVI. 11.

Τὴν ψυχὴν μου κάρωσον,

in the broken, as VI. 14, 16.

Καὶ τῆς καλῆς Κυθήρης.

Κῶμον μέτεισι χαίρων.

In the broken form the arsis occurs but rarely resolved, as XLIII. 8.

Σὺ δὲ φίλιος εἰ γεωργῶν.

The resolution of the second arsis is more frequent, as V. 5. VI. 3. XXXVII. 6.

Πίνωμεν ἄβρὰ γελῶντες.

Μεθύωμεν ἄβρὰ γελῶντες.

Ἴδε, πῶς γέρανός οὐδεύει.

The third foot is never permitted to be a spondee, in the broken form ; hence verses like XXV. 9.

Σὺν τῷ δὲ πίνειν ἡμᾶς,

are spurious or corrupt.

The verse has, on account of its shortness, no fixed diaeresis. The pure form, however, delights in a diaeresis after the first ionic.

A peculiar kind of Anacreontic is the form with the iambic basis :

— ' — — — —  
— — — — —

It might be derived from the above forms, if we were to assume that in the broken form the dissyllabic anacrusis is



Φέρε μοι κύπελλα θεσμῶν,  
 Φέρε μοι νόμους κεράσσω.  
 Μεθύων ὅπως χορεύσω,  
 Ἐπὶ σῶφρονος δὲ λύσεως,  
 Μετὰ βαρβίτων αἰείδων,  
 Τὸ παροίνιον βοήσω.  
 Δότε μοι λύρην Ὀμήρου  
 Φοιῆς ἀνευθε χορδῆς.

Carm. XXXVII (μδ')

Ἴδε πῶς φανέντος ἥρος  
 Χάριτες ῥόδα βρύνουσιν·  
 Ἴδε πῶς κῆμα θαλάσσης  
 Ἀπαλύνεται γαλήνη·  
 Ἴδε πῶς νήσσα κολυμβᾷ·  
 Ἴδε πῶς γέρανός οἱ δένει.  
 Ἀφελῶς δ' ἔλαμψε Τίταν·  
 Νεφελῶν σκιαὶ δονοῦνται.  
 Τὰ βροτῶν δ' ἔλαμψεν ἔργα·  
 Καρποῖς γαῖα προκύπτει.  
 Βρομίου στραφὲν τὸ νᾶμα  
 Κατὰ φύλλον κατὰ κλῶνα  
 Καθελὼν ἤνθισε καρπός.

(2) ~ ~ ~ ~ ~

*Dimeter catalectic.*

According to Hephaestion, Timocreon wrote an entire poem in this metre:

Σικελὸς κομπὸς ἀνὴρ  
 Ποτὶ τὰν ματέρ' ἔφα.

(3) ~ ~ ~ ~ ~

*Trimeter acatalect.*

According to Hephaestion, used by Sappho:

Τί με Πανδιονὶς ὠράνα χελιδών.

(4)  $\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}$

*Trimeter catalecticus.*

Anacreon: *Διονύσου σαῦλαι Βασσαρίδες.*

(5)  $\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}$  pure form.

$\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}$  polyschematist form.

$\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}$  broken form.

*Tetrameter catalecticus.*

Galliambus.

This verse was used by the Greeks and Romans, particularly in poems to Cybele.

The pure form is not rare among the Greeks, as,

*Προφανῶς τοῦτο διδάσκων, ἀποδύσῃ βιοτήν.*

The anacrusis of the first ionic was sometimes contracted:

*Γαλλαί, μητρὸς ὀρεΐης φιλόθυρσοι δρομάδες.*

In the broken form the first half verse always closes with the long, as,

*Φύσις οὐκ ἔδωκε μόσχῳ λάλον Ἄπιδι στόμα.*

The second foot is very often resolved in both half-verses:

$\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}\cup\cup\text{---}$

*Αἶς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.*

The diaeresis after the second ionic is strictly observed.

Among the Romans, Varro, in his satires, and, according to Atil. Fortunat. p. 2677, Maecenas also (Anthol. Lat. I. p. 53) used this verse. Catullus (Carm. LXIII.) has also Galliambs. He always uses the broken form, with the exception of V. 54, where the first dimeter retains the pure form:

Et earum omnia adirem furibunda latibula,

and V. 60, where the second half verse appears pure:

Abero foro, palaestra, stadio et gymnasiis.

The first arsis appears three times resolved, V. 23, 48, 70.

Ubi capita Maenades vi jaciunt hederigerae.  
Ibi maria vasta visens lacrimantibus oculis.  
Ego viridis algida Idae nive amicta loca colam;

the second arsis more frequently, as V. 27.

Simul haec comitibus Atys cecinit notha mulier.

The first and second arses are seldom resolved, V. 63.

Ego mulier, ego adolescens, ego ephebus, ego puer.

The anacrusis of the first ionic is found contracted nine times (V. 5, 15, 17, 26, 40, 67, 73, 77, 86), and then all the resolutions of the arses of the first half verse disappear, as,

Devolvit illa acuto sibi pondera silice.  
Sectam meam exsecutae, duce me, mihi comites.

An exception is made in V. 77, in which the second arsis is resolved:

Laevumque pecoris hostem stimulans, ita loquitur.

The final syllable of the first half verse is throughout long.

In the second half verse, the anacrusis of the first foot is sometimes contracted (V. 18, 22, 34, 73, 83, 86):

Hilarate herae excitatis erroribus animum.  
Tibicen ubi canit Phryx curvo grave calamo.

The second arsis appears almost always resolved, with the exception of V. 35, 73, 76.

Itaque, ut domum Cybebes tetigere lassulae.  
Jam jam dolet, quod egi, jam jamque poenitet.  
Ibi juncta juga resolvens Cybele leonibus.

Catullus observed the diaeresis strictly. In V. 37 an elision falls upon it:

Piger his labantes languore oculos sapor operit.

As an example take the passage in Terentianus Maurus, in which he describes this measure:

Sonat hoc subinde metro Cybeleium nemus,  
Nomenque Galliambis memoratur hinc datum,  
Tremulos quod esse Gallis habiles putant modos,  
Adeo ut frequenter illum prope ab ultimo pedem,  
Mage quo sonus vibretur studeant dare tribrachyn.

## CHAPTER II.

## DISTICH COMPOSITION.

Distich composition consists in the combination of a longer and a shorter verse into one whole (P. 1. c. 9. p. 34). The shorter verse either precedes the other as an introduction, proöde, or follows it as a conclusion, epode. As the latter is more frequently the case, this kind of composition is called also the *epodic*. As among the verses used by the line the hexameter is the model for all later compositions, so here is the elegiac distich. Several verses used in distichs were treated as asynartete.

The distich kind of composition was chiefly used by the gnomic and elegiac poets, the Ionian lyric poets (Archilochus, and after him Horace, especially in the Epodes), the satirists and the epigrammatists. Traces of the same are also found in the dramatists, as Aesch. Agam. 1343—1346.

A. Ὀμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.

H. Σῖγα· τίς πληγὴν αὐτεῖ καιρίως οὐτασμένος;

A. Ὀμοι μάλ' αὖθις, δευτέραν πεπληγμένος.

H. Τοῦργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγματι.

Terent. Andr. II. 1. 1, 2.

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Quánto satius te id dare operam, qui istum amorem ex córde ejicias;  
Quam id loqui, quo mágis lubido frústra incendatúr tua.

Compare Plaut. Menaechm. V. 6. 1—6, where acatalectic and catalectic bacchic tetrameters are combined with each other by distichs, and Plaut. Bacch. IV. 10. 1—9, where acatalectic and catalectic anapaestic tetrameters alternate with each other.

The most important combinations by distichs, which we arrange according to the rhythm of the principal verse, are the following:

## I. OF THE DOUBLE KIND.

## A. Trochaic Rhythms.

(1)  $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array}$

*Trochaicum.—Metrum Hipponactium.*

The proöde consists of a tetrapodia trochaica catalect., the principal verse of a monometer troch. cum anacrusi with an ithyphallic following.

Horace uses the distich, Carm. II. 18.

Non ebur neque aureum  
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Non trabes Hymettiae  
Premunt columnas ultima recisas  
Africa, neque Attali  
Ignotus haeres regiam occupavi etc.

The anacrusis in the second verse, excepting V. 6 and V. 34, is always short. A resolved arsis is found only once, V. 34.

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The diaeresis before the ithyphallic is always observed.

## B. Iambic Rhythms.

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The principal verse is a trimeter iamb. acat., the epode an ithyphallic.

Simonides :

Οἷον τόδ' ἡμῖν ἐρπετὸν παρέπτατο  
Ζώϊον κάκιστον.  
Ἀνάγει, ἀνάγετε κῶμον, εὐρυχωρίαν  
Τῷ θεῷ ποιεῖτε.  
Ἐθέλει γὰρ ὁ θεὸς ὄρθος ἐσφυρωμένος  
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Ἀνάγει, ἀνάγετε κῶμον, εὐρυχωρίαν  
 Τῷ θεῷ ποιεῖτε.

Ἐθέλει γὰρ ὁ θεὸς ὄρθος ἐσφυρωμένος  
 Διὰ μέσον βαδίζειν.

(2)  $\begin{array}{ccccccc} \bar{\text{—}} & / & \bar{\text{—}} & / & \bar{\text{—}} & / & \sim \\ \sim & \text{—} & \sim & \text{—} & \sim & \text{—} & \sim \\ \bar{\text{—}} & / & \bar{\text{—}} & / & \bar{\text{—}} & / & \sim \\ \sim & \text{—} & \sim & \text{—} & \sim & \text{—} & \sim \end{array}$

*Iambicum senarium quaternarium.*

The principal verse is a trimeter iamb. acat., the epode a dimet. iamb. acat.

Archilochus :

*Πάτερ Ανκάμβα, ποῖον ἐφράσω τόδε ;  
Τίς σὰς παρήειπεν φρένας ;*

Horace used this distich in the first ten Epodes. As an example take Epod. II. 1—8.

Beatus ille, qui procul negotiis,  
Ut prisca gens mortalium,  
Paterna rura bubus exercet suis,  
Solutus omni fœnore,  
Neque excitatur classico miles truci,  
Neque horret iratum mare,  
Forumque vitat et superba civium  
Potentiorum limina.

Feet of three syllables, tribrachs, dactyls, anapaests, sometimes occur in the trimeter, as Epod. I. 27. II. 35. V. 15. 49.

Pecusve Calabris ante sidus fervidum.  
Pavidumque leporem et advenam laqueo gruem.  
Canidia brevibus implicata viperis.  
Quid dixit? aut quid tacuit? o rebus meis;

in the dimeter more rarely, indeed only three times in all the ten Epodes: II. 62. III. 8. V. 48.

Videre properantes domum.  
Canidia tractavit dapes.  
Canidia rodens pollicem.

The hiatus Epod. V. 100, is to be noted :

Et Esquilinae alites.

The trimeter has the usual caesura, the dimeter no fixed caesura.

(3)  $\begin{array}{ccccccc} - & / & - & / & - & / & \sim \\ \sim & - & \sim & - & \sim & - & \sim \\ & / & & & \sim & & \\ \sim & - & \sim & - & \sim & - & \sim \end{array}$

A trimet. dact. cat. in syllabam follows the iambic trimeter as an epode.

Archilochus :

Ἐρέω τιν' ὕμιν αἶνον, ὦ Κηρονκίδη,  
 Ἀγνυμένη σκυτάλη·  
 Πίθηκος ἦει θηρίων ἀποκριθεὶς  
 Μοῦνος ἀν' ἐσχατήν.  
 Τῷ δ' ἄρ' ἀλώπηξ κερδαλέη συνήντετο  
 Πυκνὸν ἔχουσα νόον.

(4)  $\begin{array}{ccccccc} - & / & - & / & - & / & \sim \\ \sim & - & \sim & - & \sim & - & \sim \\ & / & & & \sim & & \\ \sim & - & \sim & - & \sim & - & \sim \\ & & & & | & & \\ \sim & - & \sim & - & \sim & - & \sim \end{array}$

*Archilochium tertium.*

An iambic trimeter is followed by a verse composed, in the asynartete mode, of a trimeter dact. cat. in syllab. and dimet. iamb. acat. Horace has this distich, Epod. XI.

Pecti, nihil me sicut antea juvat  
 Scribere versiculos amore perculsum gravi,  
 Amore, qui me praeter omnes expetit  
 Mollibus in pueris aut in puellis urere.  
 Hic tertius December, ex quo destiti  
 Inachia furere, sylvis honorem decutit etc.

The trimeter sometimes has feet of three syllables, V. 23 and 28.

Nunc gloriantis quamlibet mulierculam.  
 Sed alius ardor aut puellae candidae.

In the dimeter the arses are nowhere resolved.

In the second verse, at the junction of the series, the short stands three times for the long, V. 6, 10, 26.

Inachia furere, sylvis honorem decutit.  
 Arguit et latere petitus imo spiritus.  
 Libera consilia nec contumeliae graves.

and the hiatus occurs twice, V. 14, 24.

Fervidiora mero-arcana promorat loco.  
Vincere mollitia-amor Lycisci me tenet.

The diaeresis after the dactyl is always observed.

(5)  $\begin{array}{ccccccc} - & / & - & / & - & / & \sim \\ \sim & - & \sim & - & \sim & - & \sim \\ & / & \sim & \sim & \sim & \sim & - \\ & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$

An Alcaic verse (dactyl. logaoed. duplex. dupliciter troch. acat.) follows the iambic trimeter as an epode.

Phaedimus :

Τόξον μὲν, ὃ Γίγαντος ὤλεσας σθένος,  
Ἴσχε βίης ἐκάεργ' ἀνάσσω.  
Οὐ σοι φαρέτρη λύεται λυκοκτόνος,  
Τόνδε δ' ἐπ' ἡϊθέοις οἰστόν  
Στρέφειν Ἑρωτος, τόφρ' ἀλέξωνται πάτρη  
Θαρσαλέοι φιλότατι κούρων·  
Πυρὸς γὰρ ἀλλή, καὶ θεῶν ὑπέρτατος  
Αἰὲν ὕδε προμάχους ἀΐξει.  
Μελιστίωνος δὸς πατρώϊον σέβας  
Σχοινίων ἐπίηρα δέχθαι.

(6)  $\begin{array}{ccccccc} - & / & - & / & - & / & - \\ \sim & - & \sim & - & \sim & - & \sim \\ & \times & - & / & & & - \\ & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$

A Phalaecean follows the iambic trimeter as an epode, Theocr. Epigr. XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὃ ξένη,  
Σπουδᾷ καὶ λέγ', ἐπὰν εἰς οἶκον ἐνθης,  
Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφρ,  
Τῶν πρόσθ' εἴτι περισσὸν ὄδοποιῶν,  
Προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδετο,  
Ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα

(7)  $\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$   
 $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

The principal verse is a trimeter iamb. claudus, the epode a dimet. iamb. acat. : Martial. Epigr. I. 62.

Verona docti syllabas amat vatis,  
 Marone felix Mantua est ;  
 Censetur Apona Livio suo tellus,  
 Stellaque, nec Flacco minus :  
 Apollodoro plaudit imbrifer Nilus ;  
 Nasone Peligni sonant etc.

A peculiar construction occurs in Theocr. Epigr. XVII. It consist of five distichs, of which 1, 3, 5, are combined of a tetrameter troch. cat. and an Adonius with the anacrusis, which in V. 10, is also of two syllables, but 2, 4, are composed of a trimet. iamb. acat. and an Adonius with the anacrusis.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$   
 $\sim$   
 $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$   
 $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$   
 $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

Ἄ τε φωνὰ Δωριος· χώνηρ, ὃ τὰν κωμφοδίαν  
 Εὐρώων, Ἐπίχαρμος.  
 Ὡ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ  
 Τὴν ὧδ' ἀνέθηκαν.  
 Τοὶ Συνακόσσαις ἐνίδρυνται πελώρεις τᾷ πόλει,  
 Οἱ ἄνδρὶ πολίτῃ,  
 Σωρόν γὰρ εἶχε χρημάτων, μεμναμένοι  
 Τελεῖν ἐπίχειρα.  
 Πολλὰ γὰρ ποτιτὰν ζώων τοῖς παισὶν εἶπε χρήσιμα.  
 Μεγάλα χάρις ἀντῷ.



## II. OF THE EQUAL KIND.

## Dactylic Rhythms.

(1)  $\overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-}$   
 $\overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-}$

*Pythiambicum primum.*

Horace uses this distich consisting of an heroic hexameter and a dimet. iamb. acat., Epod. XIV. and XV, as XV.

Nox erat et coelo fulgebat luna sereno  
 Inter minora sidera,  
 Cum tu, magnorum numen laesura deorum,  
 In verba jurabas mea,  
 Aretius atque hederæ procera adstringitur ilex  
 Lentis adhaerens brachiis;  
 Dum pecori lupo et nautis infestus Orion  
 Turbaret hibernum mare,  
 Intonsosque agigaret Apollinis aura capillos,  
 Fore hunc amorem mutuum etc.

The dimeter has a trisyllabic foot only once, XV. 24.

Ast ego vicissim risero.

(2)  $\overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-}$   
 $\overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-} \overset{\cdot}{-}$

*Archilochium primum.*

The hexameter as the principal verse is followed by a trimet. dact. cat. in syllabam, as an epode. Horace has this metre, Carm. IV. 7.

Diffugere nives, redeunt jam gramina campis  
 Arboribusque comae:  
 Mutat terra vices, et decrescentia ripas  
 Flumina praetereunt;  
 Gratia cum Nymphis geminisque sororibus audet  
 Ducere nuda choros.

**Immortalia ne speres monet annus, et alium  
Quae rapit hora diem etc.**

[illegible]

*Archilochium secundum.*

The epode consists of a dimet. iamb. acat. and a trimeter dactyl. cat. in syllab. Horace uses this distich Epod. XIII.

Horrida tempestas coelum contraxit, et imbres  
Nivesque deducunt Jovem; nunc mare, nunc siluae  
Threicio Aquilone sonant; rapiamus amici  
Occasionem de die; dumque virent genua,  
Et decet, obducta solvatur fronte senectus.  
Tu vina Torquato move consule pressa meo etc.

The iambic series is connected in the asynartete way with the dactylic: hence in V. 8, 10, 14, the short also stands for the last long of the dimeter:

Reducet in sedem vice, nunc et Achaemenio.  
 Levare diris pectora sollicitudinibus.  
 Findunt Scamandri flumina, lubricus et Simois.

The diaeresis after the iambic dimeter is always accurately observed.

(4)  $\frac{1}{2} - \frac{1}{3} - \frac{1}{4} - \frac{1}{5} - \frac{1}{6} - \frac{1}{7} - \frac{1}{8} - \frac{1}{9} - \frac{1}{10}$

*Pythiambicum secundum.*

The epode is a trimet. iamb. acat. Horace uses this measure Epod. XVI.

Altera jam teritur bellis civilibus aetas,  
Suis et ipsa Roma viribus ruit:  
Quam neque finitimi valuerunt perdere Marsi,  
Minacis aut Etrusca Porsenae manus,  
Aemula nec virtus Capuae, nec Spartacus acer,  
Novisque rebus infidelis Allobrox etc.



much as the thesis of the third and sixth foot is occupied by a pause; hence the diaeresis after the third arsis is necessary. As it therefore consists of twice two and a half dactylic feet, it was called the pentameter. According to the erroneous opinion of some grammarians, it is so called because it is composed of two dactyls, a spondee and two anapaests.

The diaeresis after the first trimeter is always strictly observed; only once in Callimachus it is neglected in a proper name:

*Ἰερὰ νῦν δὲ Διοσκουρίδεω γενεή.*

An elision does not remove the diaeresis, as Meleag. XII. 4.

*Τὸν τριπύλον ἔρωτ' ἔπλασεν ἐν κραδίᾳ.*

Catull. LXVIII. 82, 90.

*Quam veniens una atque altera rursus hiems.*

*Troja virum et virtutum omnium acerba cinis.*

The Greeks allowed themselves, though but seldom, the hiatus in the diaeresis and the short for the long, as Theogn. 478, ed. Bekker, 992, 2.

*Οὔτε τι γὰρ νήφω οὔτε λίην μεθύω.*

*Χαιρήσεις. δύναται ἄλλοτε ἄλλος ἀνὴρ.*

*Λήσομαι ἀρχόμενος οὐδ' ἀποπνόμενος.*

Sappho: *Ἐρμοκλείδαο τῷ Σαοναῖᾷδα.*

Many verses in which this occurs are, however, corrupt; comp. Friedemann de media syllaba pentametri Graeci. A verse in which every foot ends with a word, is bad, as Theogn. 456. Catull. LXXVI. 8.

*Οὔτως, ὥσπερ νῦν οὐδενὸς ἄξιός εἰ.*

*Aut facere, haec a te dictaque factaque sunt.*

For the first two dactyls of the pentameter, spondees may also stand; the last two complete feet must always be dactyls, as Ovid. Amor. III. 15.

v. 2. *Raditur hic Elegis ultima meta meis.*

v. 4. *Nec me deliciae dedecuerunt meae.*

v. 12. *Moenia, quae campi jugera pauca tenent.*

v. 18. *Pulsanda est magnis area major equis.*

It is considered more elegant if a spondee follows the dactyl, than the reverse.

The Romans, especially Ovid and the other elegiac poets

The iambic trimeter is preserved pure throughout, and a resolution is nowhere found.

(5) ' --- --- --- --- ---  
 ' --- --- --- ---  
 --- --- --- ---

*Alcmanium.*

The epode is a tetramet. dact. cat. in disyllabum. Horace uses this measure Carm. I. 7 and 28, and Epod. XII. as

Laudabunt alii claram Rhodon aut Mytilenen  
 Aut Ephesum, bimarisque Corinthi  
 Moenia, vel Baccho Thebas vel Apolline Delphos  
 Insignes, aut Thessala Tempe ;  
 Sunt quibus unum opus est, intactae Palladis urbem  
 Carmine perpetuo celebrare etc.

In Epod. XII, the second dactyl in the tetrameter is three times contracted into a spondee, V. 8, 14, 22.

Crescit odor, cum pene soluto.  
 Inachia langues minus ac me.  
 Cur properabantur ? tibi nempe.

In Carm. I. 28, the tetrameter has frequently spondees, not only in the second, but also in the first, and V. 2, even in the third foot.

Mensorem cohibent, Archyta.

In V. 24, the hiatus is found in the third arsis :

Ossibus et capiti inhumato.

The tetrameter has no fixed caesura ; in Carm. I. 7, especially from V. 15, probably the beginning of a new ode, the caesura after the second arsis prevails.

(6) ' --- --- --- --- ---  
 ' --- --- | ' --- ---  
 --- --- --- | --- ---

*Distichon elegiacum.*

The epode of the elegiac distich is the *pentameter elegiacus*, so called. It originated in the heroic hexameter, inas-

much as the thesis of the third and sixth foot is occupied by a pause; hence the diaeresis after the third arsis is necessary. As it therefore consists of twice two and a half dactylic feet, it was called the pentameter. According to the erroneous opinion of some grammarians, it is so called because it is composed of two dactyls, a spondee and two anapaests.

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v. 12. Moenia, quae campi jugera pauca tenent.

v. 18. Pulsanda est magnis area major equis.

It is considered more elegant if a spondee follows the dactyl, than the reverse.

The Romans, especially Ovid and the other elegiac poets

of the Augustan age and later, like best to close the pentameter with a word of two syllables, which however in Ovid seldom ends with a short vowel, as *Heroid. III. 152.*

*Pergama, materiam caedis ab hoste pete,*

but commonly with a long vowel or consonant. Tibullus and Propertius, and especially Catullus, are less careful in this. Words of three, four and five syllables are more rare in Ovid, as *Pont. I. 8. 40.*

*Quolibet ut saltem rure frui liceat.*

*Trist. IV. 10. 2.*

*Quem legis, ut noris, accipe, posteritas.*

*Trist. IV. 5. 24.*

*Indeclinatae munus amicitiae.*

The harshest is a word of three syllables coming at the end, because then the last arsis but one falls on the final syllable of a word, which is contrary to the Latin accentuation. Yet Catullus often closes the verse in this manner. The harshness is softened, when a monosyllable precedes the final word, as *Catull. LXV. 8.*

*Ereptum nostris obterit ex oculis.*

A monosyllable is not readily admitted in the middle or at the end of a pentameter, as *Catull. CIII. 2. Ovid. Pont. I. 6. 26.*

*Ambobus mihi quae carior est oculis.*

*Omnis an in magnos culpa deos, scelus est.*

The monosyllabic word is less offensive, when another precedes it, as *Ovid. Pont. I. 6. 46. Fast. VI. 550.*

*Magna tamen spes est in bonitate dei.*

*Nomina mutarunt, hic deus, illa dea est.*

It is usual to close a thought at the same time with the distich; several distichs, however, may form a period.

Both half verses are usually closed with two words that belong together, as *Ovid. Art. am. I. 13 sqq.*

*Qui toties socios, totius exterruit hostes,*

*Creditur annosum pertimuisse senem.*

*Quas Hector sensurus erat, poscente magistro,*

*Verberibus jussas praebuit ille manus.*

The elegiac distich is by its nature excluded from the drama. Euripides uses it only once, *Androm. 103—116*, in a passage where the elegiac subject seems to require it.

According to Athen. XIII. p. 602. C. Dionysius of Athens, surnamed the Brazen, used the pentameter as the proöde of the hexameter, for which however it is less suited :

*Εὐδαίμων Χαρίτων καὶ Μελάνιππος ἔφν  
Θείας ἀγητῆρες ἐφ' αμερίοις φιλότατος.*

The pentameter is used by the line only among the later poets, as by Heliodorus, Aethiop. III. p. 129. ed. Commel., by Philippus of Thessalonica, Epigr. IV (Brunk. Anal. Tom. II. p. 212), by Ausonius, Sentent. VII. sap. Thales, and Martianus Capella. In Virgil's epigram :

Hos ego versiculos feci, tulit alter honores ;  
Sic vos non vobis fertis aratra boves,  
Sic vos non vobis vellera fertis oves,  
Sic vos non vobis nidificatis aves,  
Sic vos non vobis mellificatis apes,

the repetition of the pentameter produces a comic effect.

(7) ' - - - - - - - - - - -  
' - - - - - - - - - - -

The epode is a hexameter *μείονρος*. According to Terent. Maur. p. 2425, Livius Andronicus used these two verses combined in the Ino; but the verses which he cites are certainly not by Livius :

Et jam purpureo suras include cothurno,  
Balteus et revocet volucres in pectore sinus,  
Pressaque jam gravida crepitent tibi terga pharetra  
Dirige odorisequos ad certa cubilia canes.

(8) ' - - - - - - - - - - -  
' - - - - - - - - - - -

*Archilochium quartum.*

The principal verse consists of a tetrameter dact. acat. with an ithyphallic, sometimes perhaps combined in the asynartete manner. The epode is a monometer trochaicus cum anacr., followed by an ithyphallic.





In the epode, the trochaic rhythm is always separated from the dactylic by a diaeresis.

$$(10) \quad \frac{x^2 - 1}{x^2 + 1} = \frac{(x-1)(x+1)}{(x-1)(x+1)} = 1$$

The principal verse as in (8); the epode is a Phalaeceus hendecasyllabus.

**Callim. Epigr. XLII.**

*Ἰερὲς Δῆμητρος ἐγὼ ποτε, καὶ πάλιν Καβαίρων,  
Ὠρερ, καὶ μετέπειτα Δινδυμήνης.*

$$(11) \quad \frac{x-}{\underbrace{\quad}_{\quad}} - \frac{-}{\quad} = \frac{\quad}{\quad}$$

The proöde is a *Palaeceus hendecasyllabus*; the principal verse as in (8).

**'Theocr. Epigr. XVIII.**

Ὁ μικρὸς τὸδ' ἔτενξε τῇ Θρεΐσῃ  
Μήδειος τὸ μᾶμ' ἐπὶ τῇ ὁδῷ, κηπέγραψε Κλείτας.  
Ἐξει τὴν χάριν ἅ γυνὰ ἀντὶ τήνων,  
Ὡν τὸν κῶρον ἔθρεψε. τί μὴν ; ἔτι χρῆσιμα καλεῖται.

[illegible]

The proöde consists of two ithyphallics with an anacrusis prefixed; the principal verse as in (8).

**Callim. Epigr. XLI.**

Δήμητρι τῇ Πυλαίῃ τῇ τοῦτον οὐκ Πελασγῶν  
Ἀκρίσιος τὸν νηὸν ἐδεύματο, ταῦθ' ὁ Ναυκρατίτης.



Scol. apud Ath. I. p. 23, and XI. p. 503.

Παῖ Τελαμῶνος Αἶαν αἰχμητὰ, λέγουσί σε  
 Ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.  
 Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
 Ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

Scol. in Dion. Chrys. Or. II. p. 95.

Εἶθε λύρα καλὴ γενοίμην ἐλεφαντίνη,  
 Καί με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χόρον.  
 Εἶθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,  
 Καί με καλὴ γυνὴ φοροίη καθαρόν θεμένη νόον.

### III. OF THE CHORIAMBIC-IONIC KIND.

(1)      x - /      ~ ~ ~ ~ ~

          x - /      ~ ~ ~ ~ ~ | ~ ~ ~ ~ ~

*Asclepiadeum secundum.*

The proöde is a Glyconic; the principal verse an Asclepiadean, a dimeter choriamb. with the basis and logaoedic ending. Horace uses this many times: Carm. I. 3; 13; 19; 36. III. 9; 15; 19; 24; 25; 28. IV. 1; 3, as,

Sic te diva potens Cypri,  
 Sic fratres Helenae, lucida sidera,  
 Ventorumque regat pater,  
 Obstrictis aliis praeter Iapyga,  
 Navis, quae tibi creditum  
 Debes Virgilium, finibus Atticis  
 Reddas incolumem, precor,  
 Et serves animae dimidium meae.

In both verses, the basis is always a spondee, the diaeresis in the second verse always after the first choriamb; the elision does not remove it, as I. 3, 36. III. 24, 52. IV. 1, 22.

Perrupit Acheronta Hercules labor.  
 Pravi sunt elementa, et tenerae nimis.  
 Duces tura, lyraeque et Berecynthiae.

Carm. I. 13, 6, a short in the diaeresis is used long :

Certa sede manet, humor et in genas.

Carm. I. 3, 36, a short is prolonged by the arsis :

Perrupit Acheronta Hercules labor.

Carm. IV. 2, 35, a versus hypermeter occurs :

Cur facunda parum decoro

Inter verba cadit lingua silentio.

In Carm. III. 9, every two distichs form a strophe.

(2)                    x - /  
                         - - - - -  
                         x - /       /       /       /       /  
                         - - - - -  
                         -

The proöde is a Glyconic ; the principal verse a trimeter choriamb. with the basis and logaoedic termination.

Anacreon :

Ἄρθεις δ' ἦντ' ἀπὸ Λευκάδος

Πέτρης, ἐς πολὺν κῦμα κολυμβῶ μεθύων ἔρωτι.

The combination of three verses into a whole, the composition *κατὰ τριτίχον*, was tried, though more rarely, by epigrammatists. We mention as examples :

Simonides in Hephaestion :

                         - - - - - hexameter heroicus.

                         - - - - - | - - - - - pentameter elegiacus.

                         - - - - - trimeter iamb. acat.

Ἴσθμια, δις Νέμεα, δις Ὀλύμπια ἐστεφανώθη

Ὀὐ πλάτει νικῶν σώματος, ἀλλὰ τέχνα,

Ἀριστοδάμας θρασὺς Ἀλεῖος πάλα.

Theocr. Epigr. XIX.

                         - - - - - tetram. dact. acat. c. ithyph.

                         - - - - - trimet. iamb. acat.

                         - - - - - trimet. iamb. cat.

Ἀρχιλοχὸν καὶ σταῖθι καὶ εἴσινδ· τὸν πάλαι ποιητὰν,  
Τὸν τῶν ἱαμβῶν, οὗ τὸ μυρίον κλέος  
Διῆλθε κῆπ' ἰνύκτα καὶ πρὸς αἶω.

Anacreon in Athen. XII. p. 533. E.

$\text{---}\acute{\text{---}}\text{---}\acute{\text{---}}\text{---}\left\{\begin{array}{c}\acute{\text{---}}\acute{\text{---}}\acute{\text{---}}\text{---} \\ \text{---}\text{---}\text{---}\text{---}\end{array}\right\}\text{---}\text{---}\acute{\text{---}}$  twice. Tetram. choriamb.

— / — / —  
 — — — — — dimeter iambicus acat.

Πρὶν μὲν ἔχων βερεβέριον καλύμματ' ἔσφηκωμένα,  
 Καὶ ξυλίνους ἀστραγάλους ἐν ᾧσι, καὶ ψιλὸν περὶ  
 Πλευρῇσι [δισσῇσιν] βοδὸς  
 Νεόπλутον εἶλμα κακῆς ἀσπίδος, ἀροτοπώλυσιν  
 Κῆθελοπόροισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,  
 Κίβδηλον εὐρίσκων βίον,  
 Πολλὰ μὲν ἐν δουρὶ τιθεὶς ἀνχένα, πολλὰ δ' ἐν τροχῷ,  
 Πολλὰ δὲ νῶτῳ σκυτίνῃ μάστιγι θωμηχθεὶς, κόμην  
 Πώγωνά τ' ἐκτετιλμένος·  
 Νῦν δ' ἐπιβαίνει σατινέων χρύσεια φορέων καθέρματα  
 Παῖς ὁ Κύνκης, καὶ σκιαδίσκην ἑλεφαντίνην φορεῖ  
 Γυναιξὶν αὐτῷς - ~ - .

Later poets went even farther, and combined longer and shorter verses, by which they formed various figures, as altars, axes, pipes, eggs, wings, etc. As an example take the poem Pasiphaë, composed of all the verses used by Horace:

Filia Solis  
Aestuat igne novo ;  
Et per prata juvencum  
Mentem perdita quaeritat.  
Non illam thalami pudor arcet,  
Non regalis honos, nec magni cura mariti.  
Optat in formam bovis  
Convertier vultus suos  
Et Proetidas dicit beatas  
Ioque laudat, non quod Isis alta est,  
Sed quod juvencae cornua in fronte erigit  
Siquando miserae copia suppetit  
Brachiis ambit fera colla Tauri

The iambic trimeter is preserved pure throughout, and a resolution is nowhere found.

(5) ' - - - - - - - - - -  
       ' - - - - - - - - - -

*Alcmanium.*

The epode is a tetramet. dact. cat. in disyllabum. Horace uses this measure Carm. I. 7 and 28, and Epod. XII. as

Laudabunt alii claram Rhodon aut Mytilenen  
 Aut Ephesum, bimarisve Corinthi  
 Moenia, vel Baccho Thebas vel Apolline Delphos  
 Insignes, aut Thessala Tempe ;  
 Sunt quibus unum opus est, intactae Palladis urbem  
 Carmine perpetuo celebrare etc.

In Epod. XII, the second dactyl in the tetrameter is three times contracted into a spondee, V. 8, 14, 22.

Crescit odor, cum pene soluto.  
 Inachia langues minus ac me.  
 Cur properabantur ? tibi nempe.

In Carm. I. 28, the tetrameter has frequently spondees, not only in the second, but also in the first, and V. 2, even in the third foot.

Mensorem cohibent, Archyta.

In V. 24, the hiatus is found in the third arsis :

Ossibus et capiti inhumato.

The tetrameter has no fixed caesura ; in Carm. I. 7, especially from V. 15, probably the beginning of a new ode, the caesura after the second arsis prevails.

(6) ' - - - - - - - - - -  
       ' - - - - - | ' - - - - -

*Distichon elegiacum.*

The epode of the elegiac distich is the *pentameter elegiacus*, so called. It originated in the heroic hexameter, inas-

much as the thesis of the third and sixth foot is occupied by a pause; hence the diaeresis after the third arsis is necessary. As it therefore consists of twice two and a half dactylic feet, it was called the pentameter. According to the erroneous opinion of some grammarians, it is so called because it is composed of two dactyls, a spondee and two anapaests.

The diaeresis after the first trimeter is always strictly observed; only once in Callimachus it is neglected in a proper name:

*Ἰερὰ νῦν δὲ Λιοσκουρίδew γενεή.*

An elision does not remove the diaeresis, as Meleag. XII. 4.

*Τὸν τριπάρουρον Ἐρωτ' ἐπλασεν ἐν καρδίᾳ.*

Catull. LXVIII. 82, 90.

*Quam veniens una atque altera rursus hiems.*

*Troja virum et virtutum omnium acerba cinis.*

The Greeks allowed themselves, though but seldom, the hiatus in the diaeresis and the short for the long, as Theogn. 478, ed. Bekker, 992, 2.

*Οὔτε τι γὰρ νήφω οὔτε λίην μεθύω.*

*Χαιρήσεις. δύναται ἄλλοτε ἄλλος ἀνὴρ.*

*Λήσομαι ἀρχόμενος οὐδ' ἀποπαυόμενος.*

Sappho: *Ἑρμοκλείδαο τῷ Σαοναϊάδα.*

Many verses in which this occurs are, however, corrupt; comp. Friedemann de media syllaba pentametri Graeci. A verse in which every foot ends with a word, is bad, as Theogn. 456. Catull. LXXVI. 8.

*Οὔτως, ὥσπερ νῦν οὐδενὸς ἄξιος εἶ.*

*Aut facere, haec a te dictaque factaque sunt.*

For the first two dactyls of the pentameter, spondees may also stand; the last two complete feet must always be dactyls, as Ovid. Amor. III. 15.

v. 2. Raditur hic Elegis ultima meta meis.

v. 4. Nec me deliciae dedecuerunt meae.

v. 12. Moenia, quae campi jugera pauca tenent.

v. 18. Pulsanda est magnis area major equis.

It is considered more elegant if a spondee follows the dactyl, than the reverse.

The Romans, especially Ovid and the other elegiac poets



of the Augustan age and later, like best to close the pentameter with a word of two syllables, which however in Ovid seldom ends with a short vowel, as *Heroid. III. 152.*

*Pergama, materiam caedis ab hoste pete,*

but commonly with a long vowel or consonant. *Tibullus* and *Propertius*, and especially *Catullus*, are less careful in this. Words of three, four and five syllables are more rare in Ovid, as *Pont. I. 8. 40.*

*Quolibet ut saltem rure frui liceat.*

*Trist. IV. 10. 2.*

*Quem legis, ut noris, accipe, posteritas.*

*Trist. IV. 5. 24.*

*Indeclinatae munus amicitiae.*

The harshest is a word of three syllables coming at the end, because then the last arsis but one falls on the final syllable of a word, which is contrary to the Latin accentuation. Yet *Catullus* often closes the verse in this manner. The harshness is softened, when a monosyllable precedes the final word, as *Catull. LXV. 8.*

*Ereptum nostris obterit ex oculis.*

A monosyllable is not readily admitted in the middle or at the end of a pentameter, as *Catull. CIII. 2. Ovid. Pont. I. 6. 26.*

*Ambobus mihi quae carior est oculis.*

*Omnis an in magnos culpa deos, scelus est.*

The monosyllabic word is less offensive, when another precedes it, as *Ovid. Pont. I. 6. 46. Fast. VI. 550.*

*Magna tamen spes est in bonitate dei.*

*Nomina mutarunt, hic deus, illa dea est.*

It is usual to close a thought at the same time with the distich; several distichs, however, may form a period.

Both half verses are usually closed with two words that belong together, as *Ovid. Art. am. I. 13 sqq.*

*Qui toties socios, totius exterruit hostes,*

*Creditur annosum pertimuisse senem.*

*Quas Hector sensurus erat, poscente magistro,*

*Verberibus jussas praebuit ille manus.*

The elegiac distich is by its nature excluded from the drama. *Euripides* uses it only once, *Androm. 103—116*, in a passage where the elegiac subject seems to require it.

According to Athen. XIII. p. 602. C. Dionysius of Athens, surnamed the Brazen, used the pentameter as the proöde of the hexameter, for which however it is less suited :

*Εὐδαίμων Χαρίτων καὶ Μελάμπρος ἔφν  
Θείας ἀγητῆρες ἐφαμερίοις φιλότατος.*

The pentameter is used by the line only among the later poets, as by Heliodorus, Aethiop. III. p. 129. ed. Commel., by Philippus of Thessalonica, Epigr. IV (Brunk. Anal. Tom. II. p. 212), by Ausonius, Sentent. VII. sap. Thales, and Martianus Capella. In Virgil's epigram :

Hos ego versiculos feci, tulit alter honores ;  
Sic vos non vobis fertis aratra boves,  
Sic vos non vobis vellera fertis oves,  
Sic vos non vobis nidificatis aves,  
Sic vos non vobis mellificatis apes,

the repetition of the pentameter produces a comic effect.

(7) ' \_ \_ \_ \_ \_ \_ \_ \_ \_ \_  
' \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

The epode is a hexameter *μείουρος*. According to Terent. Maur. p. 2425, Livius Andronicus used these two verses combined in the Ino; but the verses which he cites are certainly not by Livius :

Et jam purpureo suras include cothurno,  
Balteus et revocet volucres in pectore sinus,  
Pressaque jam gravida crepitent tibi terga pharetra  
Dirige odorisequos ad certa cubilia canes.

(8) ' \_ \_ \_ \_ \_ ' \_ \_ \_ \_  
' \_ \_ \_ \_ \_ ' \_ \_ \_ \_

*Archilochium quartum.*

The principal verse consists of a tetrameter dact. acat. with an ithyphallic, sometimes perhaps combined in the asynartete manner. The epode is a monometer trochaicus cum anacr., followed by an ithyphallic.



$$(10) \quad \frac{x^2 - 1}{x^2 + 1} = \frac{(x-1)(x+1)}{(x-1)(x+1)} = 1$$

**Callim. Epigr. XLII.**

$$(11) \quad \frac{x-1}{x^2-1} = \frac{1}{x+1} + \frac{1}{x-1}$$

/ - / -

- - - - -

Ὁ μικρὸς τὸδ' ἔτευξε τῇ Θρεΐσῃ  
Μῆδειος τὸ μνᾶμ' ἐπὶ τῇ ὁδῷ, κηπέγραψε Κλείτας.  
Ἐξεῖ τὴν χάριν ἅ γυνᾶ ἀντὶ τήνων,  
Ὡν τὸν κῶρον ἔθρεψε. τί μὴν ; ἔτι χρυσίμα καλεῖται.

$$(12) \quad \begin{array}{ccccccc} & - & / & & - & - & / & & - \\ & \vdots & & & \vdots & & & & \vdots \\ & - & - & - & - & - & - & - & - \\ & & & & | & & & & \\ & & & & & & & & \\ & / & & & / & & & & - \\ - & - & - & - & - & - & - & - & - \\ & & & & & & & & \end{array}$$

Callim. Epigr. XLI.

Δήμητρι τῇ Πυλαίῃ τῇ τοῦτον οὐκ Πελασγῶν  
Ἀκρίσιος τὸν νηὸν ἐδεύματο, ταῦθ' ὁ Ναυκρατίτης.

(13)        '        —        —        —        —  
              '        —        —        —        —  
              '        —        —        —        —        —        —        —

*Sapphicum majus.*

The proöde is a dactyl. logaoed. simplex dupliciter trochaicus acat.; the principal verse consists of a monometer troch. acat., a choriamb, and a dactyl. logaoed. simplex duplic. troch. acat. or a dimet. choriamb. with a logaoedic ending.

Horace uses this distich, Carm. I. 8.

Lydia, dic per omnes  
 Te deos oro, Sybarin cur properas amando  
 Perdere? cur apricum  
 Oderit campum, patiens pulveris atque solis?  
 Cur neque militaris  
 Inter aequales equitat, Gallica nec lupatis  
 Temperat ora frenis?  
 Cur timet flavum Tiberim tangere? cur olivum  
 Sanguine viperino  
 Cautius vitat? neque jam livida gestat armis  
 Brachia, saepe disco,  
 Saepe trans finem jaculo nobilis expedito?  
 Quid latet, ut marinae  
 Filium dicunt Thetidis sub lacrimosa Trojae  
 Funera, ne virilis  
 Cultus in caedem et Lycias proriperet catervas?

In the proöde there is after the dactyl a diaeresis; in the principal verse, a caesura after the first arsis of the choriamb, and the diaeresis after the second arsis of the same.

In the trochaic dipody the second foot is always a spondee.

(14)        '        —        —        —        —        —        —        —  
              '        —        —        —        —        —        —        —  
              '        —        —        —        —        —        —        —

The proöde consists of two logaoedic series, namely, a dactyl. simplex tripliciter troch. cat. and a dactyl. simplex dupliciter troch. cat.; the principal verse of a dactyl. simplex tripliciter troch. cat. and a dactyl. duplex dupliciter trochaeus cat.

Scol. apud Ath. I. p. 23, and XI. p. 503.

Παῖ Τελαμῶνος Αἴαν αἰχμητὰ, λέγουσί σε  
 Ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.  
 Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
 Ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

Scol. in Dion. Chrys. Or. II. p. 95.

Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη,  
 Καί με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χόρον.  
 Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,  
 Καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

### III. OF THE CHORIAMBIC-IONIC KIND.

(1)      x - '      ~  
             - - - - -  
             x - '      ~      /  
             - - - - -      |      - - - - -

*Asclepiadeum secundum.*

The proöde is a Glyconic; the principal verse an Asclepiadean, a dimeter choriamb. with the basis and logaoedic ending. Horace uses this many times: Carm. I. 3; 13; 19; 36. III. 9; 15; 19; 24; 25; 28. IV. 1; 3, as,

Sic te diva potens Cypri,  
 Sic fratres Helenae, lucida sidera,  
 Ventorumque regat pater,  
 Obstrictis aliis praeter Iapyga,  
 Navis, quae tibi creditum  
 Debes Virgilium, finibus Atticis  
 Reddas incolumem, precor,  
 Et serves animae dimidium meae.

In both verses, the basis is always a spondee, the diaeresis in the second verse always after the first choriamb; the elision does not remove it, as I. 3, 36. III. 24, 52. IV. 1, 22.

Perrupit Acheronta Hercules labor.  
 Pravi sunt elementa, et tenerae nimis.  
 Duces tura, lyraeque et Bercyntiae.

Carm. I. 13, 6, a short in the diaeresis is used long :

Certa sede manet, humor et in genas.

Carm. I. 3, 36, a short is prolonged by the arsis :

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Carm. IV. 2, 35, a versus hypermeter occurs :

Cur facunda parum decoro

Inter verba cadit lingua silentio.

In Carm. III. 9, every two distichs form a strophe.

(2)                    x - /  
                         - - - - -  
                         x - /       /       /       /       -  
                         - - - - -  
                         -

The proöde is a Glyconic; the principal verse a trimeter choriamb. with the basis and logaoedic termination.

Anacreon :

Ἀρθεῖς δ' ἦντ' ἀπὸ Λευκάδος

Πέτρης, ἐς πολλὸν κῆμα κολυμβῶ μεθύων ἔρωτι.

The combination of three verses into a whole, the composition *κατὰ τρίστιχον*, was tried, though more rarely, by epigrammatists. We mention as examples :

Simonides in Hephaestion :

                         - - - - - hexameter heroicus.

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                         - - - - - trimeter iamb. acat.

Ἴσθμια, δις Νέμεα, δις Ὀλύμπια ἐστεφανώθη

Οὐ πλάτει νικῶν σώματος, ἀλλὰ τέχνα,

Ἀριστοδάμας θρασὺς Ἀλεῖος πάλα.

Theocr. Epigr. XIX.

                         - - - - - tetram. dact. acat. c. ithyph.

                         - - - - - trimet. iamb. acat.

                         - - - - - trimet. iamb. cat.





Floresque vernos cornibus illigat  
 Oraque jungere quaerit ori.  
 Audaces animos efficiunt tela Cupidinis  
 Illicitisque gaudet  
 Corpus includi stabulis se faciens juvencam  
 Et amoris pudibundi malesuadis  
 Obsequitur votis et procreat, heu nefas! bimembrem,  
 Cecropides juvenis quem perculit fractum manu,  
 Filo resolvens Gnoissiae tristia tecta domus.

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### CHAPTER III.

#### SYSTEMATIC COMPOSITION.

We understand by *σύστημα ἐξ ὁμοίων* the repetition of one and the same series. The series, which is repeated, is either a simple one, as in the anapaestic, or compound, as in the Glyconic systems. It is left to the poet, to repeat the same rhythms as often as he pleases; hence there are longer and shorter systems.

The single series in a system are intimately connected, so that neither the hiatus nor the anceps is allowed; some poets, however, especially lyric poets, seem to have treated the systems also as asynartete. It is not necessary that a word should end with the series, unless it be the closing series. The close of the system is rhythmically marked by the catalexis or a particular conclusion; metrically, by the admission of the anceps and hiatus. The systems are frequently divided into several parts, and such are called *συστήματα κατὰ περιορισμὸν ἀνίσους*, to distinguish them from the *ἀπεριόριστα*, which run on, without interruption, to the end. Two or more systems often correspond as strophe and antistrophe: *συστήματα ἐξ ὁμοίων κατὰ σχέσιν*. The correspondence of anapaestic systems in the dramatists is often used with great art.

The Ionian and Aeolian lyric poets were probably the first to use systems, and from these the dramatists borrowed them. The higher Dorian lyric poetry is unacquainted with the use of independent systems; in the artful strophes of Pindar, however, and of the dramatists, series systematically repeated frequently occur.

## I. SYSTEMS OF THE DOUBLE KIND.

## A. Trochaic Systems.

They were frequently used by the lyric and comic poets. They consist principally of dimeters, often, however, so that a monometer besides remains. The catalexis marks the close :

— — — — —  
 — — — — —

Resolutions of the trochees are permitted. The dactyl is allowed in proper names only. The trochaic systems are, in comic poets, usually preceded or followed by trochaic verses.

As an example take Aristoph. Vesp. 342 sqq.

Τοῦτ' ἐτόλμησ' ὁ μιὰρὸς χα-  
 νεῖν ὁ Δημολογοκλέων ὄδ',  
 Ὅτι λέγεις σύ τι περὶ τῶν νε-  
 ῶν ἀληθές. οὐ γὰρ ἄν ποθ'  
 Οὗτος ἀνὴρ τοῦτ' ἐτόλμη-  
 σεν λέγειν, εἰ  
 Μὴ ξυνωμότης τις ἦν.

Pac. 571.

Ἄλλ' ἀναμνησθέντες, ὦνδρες,  
 Τῆς διαίτης τῆς παλαιᾶς,  
 Ἦν παρεῖχ' αὖτη ποθ' ἡμῖν,  
 Τῶν τε παλασίων ἐκείνων,  
 Τῶν τε σύκων, τῶν τε μύρτων,  
 Τῆς τρυγός τε τῆς γλυκείας,  
 Τῆς ἰωνιᾶς τε τῆς πρὸς  
 Τῷ φρέατι, τῶν τ' ἐλαιῶν,  
 Ὡν ποθοῦμεν ἀντὶ τούτων  
 Τήνδε νυνὶ  
 Τὴν θεὸν προσείπατε.

The tragedians have not, indeed, independent trochaic systems, but sometimes they repeat systematically trochaic series as parts of strophes, as Soph. Oed. Col. 1220—1224 ; 1235—1239, where the ithyphallic forms the close.

of the Augustan age and later, like best to close the pentameter with a word of two syllables, which however in Ovid seldom ends with a short vowel, as *Heroid. III. 152.*

*Pergama, materiam caedis ab hoste pete,*

but commonly with a long vowel or consonant. *Tibullus* and *Propertius*, and especially *Catullus*, are less careful in this. Words of three, four and five syllables are more rare in Ovid, as *Pont. I. 8. 40.*

*Quolibet ut saltem rure frui liceat.*

*Trist. IV. 10. 2.*

*Quem legis, ut noris, accipe, posteritas.*

*Trist. IV. 5. 24.*

*Indeclinatae munus amicitiae.*

The harshest is a word of three syllables coming at the end, because then the last arsis but one falls on the final syllable of a word, which is contrary to the Latin accentuation. Yet *Catullus* often closes the verse in this manner. The harshness is softened, when a monosyllable precedes the final word, as *Catull. LXV. 8.*

*Ereptum nostris obterit ex oculis.*

A monosyllable is not readily admitted in the middle or at the end of a pentameter, as *Catull. CIII. 2. Ovid. Pont. I. 6. 26.*

*Ambobus mihi quae carior est oculis.*

*Omnis an in magnos culpa deos, scelus est.*

The monosyllabic word is less offensive, when another precedes it, as *Ovid. Pont. I. 6. 46. Fast. VI. 550.*

*Magna tamen spes est in bonitate dei.*

*Nomina mutarunt, hic deus, illa dea est.*

It is usual to close a thought at the same time with the distich; several distichs, however, may form a period.

Both half verses are usually closed with two words that belong together, as *Ovid. Art. am. I. 13 sqq.*

*Qui toties socios, totius exterruit hostes,*

*Creditur annosum pertimuisse senem.*

*Quas Hector sensurus erat, poscente magistro,*

*Verberibus jussas praebuit ille manus.*

The elegiac distich is by its nature excluded from the drama. *Euripides* uses it only once, *Androm. 103—116*, in a passage where the elegiac subject seems to require it.

According to Athen. XIII. p. 602. C. Dionysius of Athens, surnamed the Brazen, used the pentameter as the proöde of the hexameter, for which however it is less suited :

*Εὐδαίμων Χαρίτων καὶ Μελάνιππος ἔφν  
Θείας ἀγητῆρες ἐφαμερίοις φιλότατος.*

The pentameter is used by the line only among the later poets, as by Heliodorus, Aethiop. III. p. 129. ed. Commel., by Philippus of Thessalonica, Epigr. IV (Brunk. Anal. Tom. II. p. 212), by Ausonius, Sentent. VII. sap. Thales, and Martianus Capella. In Virgil's epigram :

*Hos ego versiculos feci, tulit alter honores ;  
Sic vos non vobis fertis aratra boves,  
Sic vos non vobis vellera fertis oves,  
Sic vos non vobis nidificatis aves,  
Sic vos non vobis mellificatis apes,*

the repetition of the pentameter produces a comic effect.

(7) ' \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_  
\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

The epode is a hexameter *μείουρος*. According to Terent. Maur. p. 2425, Livius Andronicus used these two verses combined in the Ino; but the verses which he cites are certainly not by Livius :

*Et jam purpureo suras include cothurno,  
Balteus et revocet volucres in pectore sinus,  
Pressaque jam gravida crepitent tibi terga pharetra  
Dirige odorisequos ad certa cubilia canes.*

(8) ' \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_  
\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

### *Archilochium quartum.*

The principal verse consists of a tetrameter dact. acat. with an ithyphallic, sometimes perhaps combined in the asynartete manner. The epode is a monometer trochaicus cum anacr., followed by an ithyphallic.

of the Augustan age and later, like best to close the pentameter with a word of two syllables, which however in Ovid seldom ends with a short vowel, as *Heroid. III. 152.*

*Pergama, materiam caedis ab hoste pete,*

but commonly with a long vowel or consonant. *Tibullus* and *Propertius*, and especially *Catullus*, are less careful in this. Words of three, four and five syllables are more rare in Ovid, as *Pont. I. 8. 40.*

*Quolibet ut saltem rure frui liceat.*

**Trist. IV. 10. 2.**

*Quem legis, ut noris, accipe, posteritas.*

**Trist. IV. 5. 24.**

*Indeclinatae munus amicitiae.*

The harshest is a word of three syllables coming at the end, because then the last arsis but one falls on the final syllable of a word, which is contrary to the Latin accentuation. Yet *Catullus* often closes the verse in this manner. The harshness is softened, when a monosyllable precedes the final word, as *Catull. LXV. 8.*

*Ereptum nostris obterit ex oculis.*

A monosyllable is not readily admitted in the middle or at the end of a pentameter, as *Catull. CIII. 2. Ovid. Pont. I. 6. 26.*

*Ambobus mihi quae carior est oculis.*

*Omnis an in magnos culpa deos, scelus est.*

The monosyllabic word is less offensive, when another precedes it, as *Ovid. Pont. I. 6. 46. Fast. VI. 550.*

*Magna tamen spes est in bonitate dei.*

*Nomina mutarunt, hic deus, illa dea est.*

It is usual to close a thought at the same time with the distich; several distichs, however, may form a period.

Both half verses are usually closed with two words that belong together, as *Ovid. Art. am. I. 13 sqq.*

*Qui toties socios, totius exterruit hostes,*

*Creditur annosum pertimuisse senem.*

*Quas Hector sensurus erat, poscente magistro,*

*Verberibus jussas praebuit ille manus.*

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(13)            /        —  
                  — — — — —  
          /        /        /        —  
       / — — — — — | — — — — —

*Sapphicum majus.*

The proöde is a dactyl. logaoed. simplex dupliciter trochaicus acat.; the principal verse consists of a monometer troch. acat., a choriamb, and a dactyl. logaoed. simplex duplic. troch. acat. or a dimet. choriamb. with a logaoedic ending.

Horace uses this distich, Carm. I. 8.

Lydia, dic per omnes  
 Te deos oro, Sybarin cur properas amando  
 Perdere? cur apricum  
 Oderit campum, patiens pulveris atque solis?  
 Cur neque militaris  
 Inter aequales equitat, Gallica nec lupatis  
 Temperat ora frenis?  
 Cur timet flavum Tiberim tangere? cur olivum  
 Sanguine viperino  
 Cautius vitat? neque jam livida gestat armis  
 Brachia, saepe disco,  
 Saepe trans finem jaculo nobilis expedito?  
 Quid latet, ut marinae  
 Filium dicunt Thetidis sub lacrimosa Trojae  
 Funera, ne virilis  
 Cultus in caedem et Lycias proriperet catervas?

In the proöde there is after the dactyl a diaeresis; in the principal verse, a caesura after the first arsis of the choriamb, and the diaeresis after the second arsis of the same.

In the trochaic dipody the second foot is always a spondee.

(14)            /        /        /        /        /        /        /  
                  — — — — — — — — — — — — — — —  
          /        —        /        —        /        —        /        —        /        —        /        —        /        —  
       / — — — — — / — — — — — / — — — — — / — — — — — / — — — — — / — — — — —

The proöde consists of two logaoedic series, namely, a dactyl. simplex tripliciter troch. cat. and a dactyl. simplex dupliciter troch. cat.; the principal verse of a dactyl. simplex tripliciter troch. cat. and a dactyl. duplex dupliciter trochaicus cat.

Scol. apud Ath. I. p. 23, and XI. p. 503.

Παῖ Τελαμῶνος Αἴαν αἰχμητὰ, λέγουσί σε  
 Ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.  
 Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
 Ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

Scol. in Dion. Chrys. Or. II. p. 95.

Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη,  
 Καί με καλοὶ παῖδες φέροισιν Διονύσιον ἐς χόρον.  
 Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,  
 Καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη ρόον.

### III. OF THE CHORIAMBIC-IONIC KIND.

(1)      x - /      √  
             - √ - √ - √ - √ -

            x - /      /  
             - √ - √ - √ - | - √ - √ - √ -

*Asclepiadeum secundum.*

The proöde is a Glyconic; the principal verse an Asclepiadean, a dimeter choriamb. with the basis and logaoedic ending. Horace uses this many times: Carm. I. 3; 13; 19; 36. III. 9; 15; 19; 24; 25; 28. IV. 1; 3, as,

Sic te diva potens Cypri,  
 Sic fratres Helenae, lucida sidera,  
 Ventorumque regat pater,  
 Obstrictis aliis praeter Iapyga,  
 Navis, quae tibi creditum  
 Debes Virgilium, finibus Atticis  
 Reddas incolumem, precor,  
 Et serves animae dimidium meae.

In both verses, the basis is always a spondee, the diaeresis in the second verse always after the first choriamb; the elision does not remove it, as I. 3, 36. III. 24, 52. IV. 1, 22.

Perrupit Acheronta Herculeus labor.  
 Pravi sunt elementa, et tenerae nimis.  
 Duces tura, lyraeque et Berecynthiae.

Carm. I. 13, 6, a short in the diaeresis is used long :

*Certa sede manet, humor et in genas.*

Carm. I. 3, 36, a short is prolonged by the arsis :

*Perrupit Acheronta Hercules labor.*

Carm. IV. 2, 35, a versus hypermeter occurs :

*Cur facunda parum decoro*

*Inter verba cadit lingua silentio.*

In Carm. III. 9, every two distichs form a strophe.

(2)  $\begin{array}{ccccccc} & & & & x- & / & \\ & & & & - & - & - & - & - & - \\ x- & / & & / & & / & / & & / & - \\ & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & \end{array}$

The proöde is a Glyconic ; the principal verse a trimeter choriamb. with the basis and logaoedic termination.

Anacreon :

*Ἀρθεῖς δ' ἤντ' ἀπὸ Λευκάδος*

*Πέτρης, ἐς πολὺν κύμα κολυμβῶ μεθύων ἔρωτι.*

The combination of three verses into a whole, the composition *κατὰ τρίστιχον*, was tried, though more rarely, by epigrammatists. We mention as examples :

Simonides in Hephaestion :

$\begin{array}{cccccccccccccc} / & & & & & & & & & & & & & - \\ - & - & - & - & - & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & & & & & \end{array}$  hexameter heroicus.

$\begin{array}{cccccc|cccccc} / & & & & & & / & & & & & & - \\ - & - & - & - & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & & & & \end{array}$  pentameter elegiacus.

$\begin{array}{cccccc} - & / & & - & / & & - & / & & - \\ - & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & \end{array}$  trimeter iamb. acat.

*Ἴσθμια, δις Νέμεα, δις Ὀλύμπια ἐστεφανώθην*

*Οὐ πλάττει νικῶν σώματος, ἀλλὰ τέχνα,*

*Ἀριστοδάμας θρασὺς Ἀλεῖος πάλα.*

Theocr. Epigr. XIX.

$\begin{array}{cccccccccccccc} / & & & / & & & & & & & & & - \\ - & - & - & - & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & & & & \end{array}$  tetram. dact. acat. c. ithyph.

$\begin{array}{cccccc} - & / & & - & / & & - & / & & - \\ - & - & - & - & - & - & - & - & - & - \\ & & & & & & & & & \end{array}$  trimet. iamb. acat.

$\begin{array}{cccccc} - & / & & - & / & & - \\ - & - & - & - & - & - & - \\ & & & & & & \end{array}$  trimet. iamb. cat.

Ἀρχίλοχον καὶ σταῖθι καὶ εἴσιδε τὸν πάλαι ποιητὰν,  
Τὸν τῶν ἱαμβῶν, οὗ τὸ μυρίον κλέος  
Διῆλθε κῆπυ νύκτα καὶ πρὸς ἁῶ.

$\bar{\text{v}}\text{v}\bar{\text{v}}-\bar{\text{v}}\text{v}-\left\{\begin{array}{c} \bar{\text{v}}\text{v}\bar{\text{v}} \\ \text{v}\bar{\text{v}}\bar{\text{v}} \end{array}\right\}-\bar{\text{v}}-\text{v}-\bar{\text{v}}$  twice. Tetram. choriamb.

Πρὶν μὲν ἔχον βερβέριον καλύμματ' ἔσφηκωμένα,  
 Καὶ ξυλῖνον ἀστραγάλους ἐν ὥσι, καὶ ψιλὸν περι  
 Πλευρῆσι [δισσῆσιν] βοῶς  
 Νεόπλутτον εἴλυμα κακῆς ἀσπίδος, ἀρτοποιίῃσιν  
 Κῆθελοπόροισιν ὀμιλέων ὁ πονηρὸς Ἀρτέμιον,  
 Κίβδηλον εὐρίσκων βίον,  
 Πολλὰ μὲν ἐν δουρὶ τιθεῖς αὐχένα, πολλὰ δ' ἐν τροχῷ,  
 Πολλὰ δὲ νῶτω σκυτίνῃ μᾶστιγι θωμυχθεῖς, κόμην  
 Πάγωνά τ' ἐκτετιλμένος·  
 Νῦν δ' ἐπιβαίνει σατινέων χρύσεια φορέων καθέρματα  
 Παιὶς ὁ Κύνῃ, καὶ σκιαδίσκῃν ἔλεφαντίνην φορεῖ  
 Γυναιξὶν αὐτῶς ~ ~ ~

Filia Solis  
Aestuatur igne novo ;  
Et per prata juvenum  
Mentem perditā quaeritat.  
Non illam thalami pudor arcet,  
Non regalis honos, nec magni cura mariti.  
Optat in formam bovis  
Convertier vultus suos  
Et Proetidas dicit beatas  
Ioque laudat, non quod Isis alta est,  
Sed quod juvencae cornua in fronte erigit  
Siquando miserae copia suppetit  
Brachiis ambit fera colla Tauri

Floresque vernos cornibus illigat  
 Oraque jungere quaerit ori.  
 Audaces animos efficiunt tela Cupidinis  
 Illicitisque gaudet  
 Corpus includi stabulis se faciens juveneam  
 Et amoris pudibundi malesuadis  
 Obsequitur votis et procreat, heu nefas! bimembrem,  
 Cecropides juvenis quem perculit fractum manu,  
 Filo resolvens Gnoissiae tristia tecta domus.

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### CHAPTER III.

#### SYSTEMATIC COMPOSITION.

We understand by *σύστημα ἐξ ὁμοίων* the repetition of one and the same series. The series, which is repeated, is either a simple one, as in the anapaestic, or compound, as in the Glyconic systems. It is left to the poet, to repeat the same rhythms as often as he pleases; hence there are longer and shorter systems.

The single series in a system are intimately connected, so that neither the hiatus nor the anceps is allowed; some poets, however, especially lyric poets, seem to have treated the systems also as asynartete. It is not necessary that a word should end with the series, unless it be the closing series. The close of the system is rhythmically marked by the catalexis or a particular conclusion; metrically, by the admission of the anceps and hiatus. The systems are frequently divided into several parts, and such are called *συστήματα κατὰ περιορισμὸς ἀνίσους*, to distinguish them from the *ἀπεριόριστα*, which run on, without interruption, to the end. Two or more systems often correspond as strophe and antistrophe: *συστήματα ἐξ ὁμοίων κατὰ σχέσιν*. The correspondence of anapaestic systems in the dramatists is often used with great art.

The Ionian and Aeolian lyric poets were probably the first to use systems, and from these the dramatists borrowed them. The higher Dorian lyric poetry is unacquainted with the use of independent systems; in the artful strophes of Pindar, however, and of the dramatists, series systematically repeated frequently occur.

## I. SYSTEMS OF THE DOUBLE KIND.

## A. Trochaic Systems.

They were frequently used by the lyric and comic poets. They consist principally of dimeters, often, however, so that a monometer besides remains. The catalexis marks the close :

/   - /   ~  
- - - - -

Resolutions of the trochees are permitted. The dactyl is allowed in proper names only. The trochaic systems are, in comic poets, usually preceded or followed by trochaic verses.

As an example take Aristoph. Vesp. 342 sqq.

*Τοῦτ' ἐτόλμησ' ὁ μαρὸς χα-  
νεῖν ὁ Δημολογοκλέων ὄδ',  
Ὅτι λέγεις σύ τι περὶ τῶν νε-  
ῶν ἀληθές. οὐ γὰρ ἄν ποθ'  
Οὗτος ἀνὴρ τοῦτ' ἐτόλμη-  
σεν λέγειν, εἰ  
Μὴ ξυνωμότης τις ᾔη.*

Pac. 571.

*Ἄλλ' ἀναμνησθέντες, ὦνδρες,  
Τῆς διαίτης τῆς παλαιᾶς,  
Ἦν παρεῖχ' αὕτη ποθ' ἡμῖν,  
Τῶν τε παλασίων ἐκείνων,  
Τῶν τε σύκων, τῶν τε μύρτων,  
Τῆς τρυγός τε τῆς γλυκείας,  
Τῆς ἰωνιᾶς τε τῆς πρὸς  
Τῷ φρέατι, τῶν τ' ἔλαιῶν,  
Ὡν ποθοῦμεν ἀντὶ τούτων  
Τήνδε νυνὶ  
Τήν θεὸν προσεΐπατε.*

The tragedians have not, indeed, independent trochaic systems, but sometimes they repeat systematically trochaic series as parts of strophes, as Soph. Oed. Col. 1220—1224 ; 1235—1239, where the ithyphallic forms the close.

- στρ. Τοῦ θέλοντος · ὁ δ' ἐπίκουρος  
 Ἰσοτέλεστος  
 Ἄϊδος, ὅτε Μοῖρ' ἀνυμέναιος  
 Ἄλυρος ἄχορος ἀναπέφηνε,  
 Θάνατος ἐς τελευτάν.  
 ἀντ. Καὶ φθόνος · τό τε κατάμεμπτον  
 Ἐπιέλογχε  
 Πύματον ἀκρατὲς ἀπροσόμιλον  
 Γῆρας ἄφιλον, ἵνα πρόπαντα  
 Κακὰ κακῶν ξυνοικεῖ.

Compare also Eur. Orest. 1001—1004, where the close :

~~~~~  
 Μονόπωλον ἐς Ἀῶ.

The tetrapodia troch. cat. repeated systematically occurs frequently, as Aesch. Eum. 508—516; 517—525.

- στρ. Μηδέ τις κυκλησκέτω
 Ξυμφορᾷ τετυμμένος,
 Τοῦτ' ἔπος θροοῦμενος ·
 ὦ δίκαι,
 ὦ θρόνοι τ' Ἐριννύων,
 Ταῦτά τις τάχ' ἂν πατήρ
 Ἦ τεκοῦσα νεοπαθῆς
 Οἶκτον οἰκτίσαιτ', ἐπει-
 δὴ πίτνει δόμος δίκας.
 ἀντ. Ἔσθ' ὅπου τό δεινὸν εὖ
 Καὶ φρενῶν ἐπίσκοπον
 Λειμανεῖ καθήμενον.
 Ξυμφέρει
 Σωφρονεῖν ὑπὸ στένει.
 Τίς δὲ μηδὲν ἐν φάει
 Καρδίας ἂν ἀνατρέφων
 Ἦ πόλις βροτὸς θ' ὁμοί-
 ως ἔτ' ἂν σέβει δίκαν ;

B. Iambic Systems.

They were likewise used by lyric (Anacreon, Alcman) and comic poets. They, too, are arranged by dimeters, so, however, that frequently a monometer intervenes, usually before the closing series. The system usually ends with a tetrapodia iamb. catal.

— ' — — — —
 — — — — —

the last arsis of which is not resolved. Anapaests are everywhere allowed. Resolutions are frequent. Iambic verses usually precede or follow the systems.

As an example take Arist. Ran. 384 sqq.

στρ. Δήμητερ, ἀγνῶν ὀργίων
 Ἄνασσα, συμπαρασάτει,
 Καὶ σῶζε τὸν σαντῆς χορόν·
 Καὶ μ' ἀσφαλῶς πανήμερον
 Παῖσαι τε καὶ χορεῦσαι.
 ἀντ. Καὶ πολλὰ μὲν γέλοιά μ' εἰ-
 πειν, πολλὰ δὲ σπονδαῖα, καὶ
 Τῆς σῆς ἑορτῆς ἄξιως
 Παῖσαντα καὶ σκώψαντα νι-
 κήσαντα ταινιούσθαι.

A peculiar close :

— ' — — — —
 — — — — —

occurs in the systems Acharn. 835—841, 844—847, 850—853, 856—859.

Ἐν τάγορᾳ καθήμενος,
 Κἂν εἰσὶν τις Κτησίας,
 Ἥ συνοφάντης ἄλλος, οἰ-
 μῶζων καθεδεῖτε.

The tragedians, without having independent systems, sometimes repeat systematically iambic rhythms, as Eur. Orest. 995 sqq., where the following rhythm forms the close :

— ' — — — —
 — — — — —

Ἀτρέος ἱπποβότα.

Some have endeavored to find iambic systems in the Roman comic poets, also, as Plaut. Stich. I. 1. 11.

Speró quidem et voló, sed hoc,
 Sorór, crucior, patrém tuum
 Meúmque adeo, unus qui únice
 Civibus ex omnibús probus
 Perhibétur, eum nunc improbi
 Viri ófficio uti, qui viris
 Tantás absentibús facit
 Injúrias immérito.

Such systems, however, may commonly be measured as iambic octonarii, to which a septenarius or an iambic close is subjoined.

II. SYSTEMS OF THE EQUAL KIND.

A. Dactylic Systems.

The dactylic systems were used by lyric (Alcman, Ibycus, Stesichorus, Bacchylides), tragic and comic poets. They consist chiefly of acatalectic tetrameters mixed with longer or shorter dactylic rhythms, and often with others also, as logaoedic series, anapaests and dochmii. The latter cannot properly be considered as belonging to the systems. In antistrophic poems dactyls usually correspond to dactyls, spondees to spondees; proper names, however, make an exception. The termination is either the catalexis or a particular close.

(a) *Systems of the lyric poets.*

Alcman:

Μῶς', ἄγε, Καλλιόπα, θύγατερ Διός,
 Ἄρχ' ἐρατῶν ἐπέων, ἔπι δ' ἡμερον
 Ὕμνῳ καὶ χαρίεντα τίθει χορόν.

Ibycus:

Εὐρύαλε, γλανκίων Χαρίτων θάλος,
 Καλλικόνων μελέδημα, σὲ μὲν Κύπρις,
 Ἄτ' ἀγανοβλέφαρος Πειθῶ ῥοδόεισιν ἐν
 Ἄνθεσι θρέψαν.

(b) *Systems of the dramatists.*

Soph. Elec. 129—136; 145—152.

στρ. ὦ γενέθλα γενναίων,
 Ἦκετ' ἐμῶν καμάτων παραμύθιον.
 Οἰδὰ τε καὶ ξυνήμι τάδ', οὐ τί με
 Φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,
 Μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον
 Ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν
 Ἐὔτε μ' ὥδ' ἀλύειν,
 Αἰαῖ, ἱκνοῦμαι.

ἀντ. Νήπιος ὃς τῶν οἰκτρῶς
 Οἰχομένων γονέων ἐπιλάθεται.
 Ἀλλ' ἐμέ γ' ἄστονός εἰς ἄραρεν φρένας,
 Ἄ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
 Ὅρσις ἀτυζομένα, Διὸς ἄγγελος.
 Ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν,
 Ἄτ' ἐν τάφῳ πετραίῳ
 Αἰαῖ δακρύεις.

Aristoph. Nub. 275—290; 299—313.

στρ. Ἄεταοι Νεφέλαι,
 Ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγητον,
 Πατρὸς ἀπ' Ὀκεανοῦ βαρυναχέος
 Ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
 Δενδροκόμους, ἵνα
 Τηλεφανεῖς σκοπιὰς ἀφορώμεθα,
 Καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
 Καὶ ποταμῶν ζαθέων κελαδήματα,
 Καὶ πόντον κελάδοντα βαρύβρομον.
 Ὅμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
 Μαρμαρέαις ἐν ἀνγαῖς.
 Ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
 Ἀθανάτας ιδέας ἐπιδώμεθα
 Τηλεσκόπῳ ὄμματι γαῖαν.

ἀντ. Παρθένοι ὄμβροφόροι,
 Ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐανδρον γᾶν
 Κέκροπος ὀψόμεναι πολυήρατον·
 Οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
 Μυστοδόκος δόμος
 Ἐν τελεταῖς ἀγίαις ἀναδείκνυται,
 Οὐρανίοις τε θεοῖς δωρήματα,
 Ναοί θ' ὑπερεφείς καὶ ἀγάλματα
 Καὶ πρόσδοι μακάρων ἱερώταται,
 Εὐστέφανοί τε θεῶν θυσίαι θαλίαι τε
 Παντοδαπαῖς ἐν ὥραις,
 Ἥρι τ' ἐπερχομένῃ Βρομία χάρις,
 Εὐκελάδων τε χορῶν ἐρεθίσματα,
 Καὶ Μοῦσα βαρύβρομος αὐλῶν.

The Roman tragedians, also, seem to have used dactylic systems, as Attius:

Heu vigiles, properate, expergite,
 Pectora tarda sopore, exurgite.

B. Anapaestic Systems.

The anapaestic systems are very frequent with the dramatists. They either precede, interrupt, or follow the choruses. In many dramas, as Aeschylus's *Agamemnon*, *Persians*, *Suppliants*; in Sophocles's *Ajax*, in Rhesus, in Euripides's *Hippolytus*, and others, the anapaestic systems form the proöde and mark the entrance of the chorus, for which the anapaestic rhythm, which was used also as a marching-rhythm, was particularly adapted. For the same reason many tragedians close with anapaestic systems, which form the exode and mark the departure of the chorus.

The anapaestic systems are treated with more or less freedom.

The strict systems consist of dimeters, which are sometimes interrupted by a monometer (basis anapaestica.) The dimeter catalect. in syllab., the paroemiac, frequently preceded by the monometer, forms the close.

The series are closely connected, whence the hiatus and anceps are allowed only at the close of the system. Both, however, occur in the system itself under certain conditions:

- (1) In an exclamation or address, as Aesch. Agam. 1537.

Ἰὼ γᾶ, γᾶ, εἴθ' ἐμ' ἐδέξω.

Soph. Oed. Col. 188.

Ἄγε νῦν σύ με, παῖ,

Ἴν' ἄν εὐσεβίας ἐπιβαίνοντες.

- (2) At a change of persons, as Soph. Oed. Col. 139; 170.

Οἶδ. Ὅδ' ἐκεῖνος ἐγώ· φωνῇ γὰρ ὀρώ,

Τὸ φατιζόμενον.

Χορ. Ἰὼ ἰὼ.

Οἶδ. Θύγατερ, ποῖ τις φροντίδος ἔλθῃ·

Ἄντ. ὦ πάτερ, ἀστοῖς ἴσα χρὴ μελετᾶν.

- (3) Where in a principal system a part terminates, as Aesch. Pers. 18.

Προλιπόντες ἔβαν,

Οἱ μὲν ἐφ' ἵππων, οἱ δ' ἐπὶ ναῶν.

Agam. 794.

Ἀγέλαστα πρόσωπα βιαζόμενοι.

Ὅστις δ' ἀγαθὸς προβατογνώμων.

Eur. Hec. 83.

Ἔσται τι νέον,

Ἦξει τι μέλος κ. τ. λ.

the words *ἔσται τι νέον* are prefixed as a kind of introduction to the following system, and do not, therefore, belong to it.

The break of a word occurs very rarely at the end of the dimeter, as Arist. Vesp. 752.

Ἴν' ὁ κήρυξ φησὶ, τίς ἀπήφι-

στος; ἀνιστάσθω.

The principal diaeresis of the dimeter is after the second foot, as Aesch. Prom. 167.

Ἥ μὲν ἔτ' ἐμοῦ, καίπερ κρατεραῖς

Ἐν γνιοπέδαις αἰκίζομένον.

The elision does not destroy it, as Soph. Aj. 1411.

Τάσδ' ἐπικούφιζ', ἔτι γὰρ θερμαί.

The series has sometimes the caesura after the first short of the third foot :

Paroemiacs consisting of pure spondees occur in the freer anapaestic systems alone.

The proceleusmatic instead of the anapaest is not found in the tragedians, but in comic poets, especially in the first place of the dimeter, as Arist. Nub. 916.

Διὰ σὲ δὲ φοιτᾶν.

The dactyls can stand for the anapaest. Sometimes entire dimeters occur consisting of dactyls alone, as Aesch. Agam. 1553.

Κάππεσε, κάτθανε, καὶ καταθάψομεν.

Eur. Hippol. 1361.

Πρόσφορὰ μ' αἶρετε, σύντονα δ' ἔλκετε.

Τὸν κακοδαίμονα καὶ κατάρατον.

The dimeter with tragedians, especially Sophocles, rarely closes with a dactyl, if no dactyl precedes it, as Aesch. Suppl. 6.

Χθόνα σύγχορτον Συρίᾳ φεύγομεν.

An anapaest never follows a dactyl in the same dipody; in comic poets, however, this occurs sometimes, as Arist. Pac. 169.

Καὶ μύρον ἐπιχεῖς; ὡς ἦν τι πεσών.

The immediate succession of the two feet in different dipodies is rare in tragedians, as Eur. Elec. 1319.

Μητρὸς ὑφέξω. θάρσει· Παλλάδος

Ῥοσίαν ἤξεις πόλιν· ἀλλ' ἀνέχον.

The paroemiatic admits the dactyl in the first foot only, and even then seldom, as Aesch. Choeph. 379.

Παισὶ δὲ μᾶλλον γηγένηται.

With the paroemiatic a sentence usually closes; hence an interpunction falls after it; sometimes, however, the sentence runs over into the following system, as Aesch. Suppl. 5.

Νεῖλον. δῖαν δὲ λιποῦσαι

Χθόνα σύγχορτον Συρίᾳ φεύγομεν.

It is not necessary that in antistrophic systems feet should correspond to feet, but series to series.

As an example of an anapaestic system take Aesch. Prom. 1080 sqq.

Καὶ μὴν ἔργῳ κούκ ἔτι μύθῳ .
 Χθὼν σεσάλευται .
 Βρυγία δ' ἡχῶ παραμυκᾶται
 Βροντῆς, ἔλικες δ' ἐκλάμπουσι
 Στεροπῆς ζάπυροι,
 Στρομβοὶ δὲ κόριν εἰλίσσουσι .
 Σκιρτῶ δ' ἀνέμων πνεύματα πάντων
 Εἰς ἄλληλα
 Στάσιν ἀντίπνου ἀποδεικνύμενα .
 Ξυντεάρακται δ' αἰθὴρ πόντῳ .
 Τοιάδ' ἐπ' ἐμοὶ ῥιπὴ διόθεν
 Τεύχουσα φόβον στείχει φαερῶς .
 Ὡς μητρὸς ἐμῆς σέβας, ὧς πάντων
 Αἰθὴρ κοινὸν φάος εἰλίσσων,
 Ἐσορᾷς μ' ὡς ἐκδικα πάσχῳ .

The freer systems differ from those just described in this that the paroemiac occurs not only at the end but also in the beginning and middle, and is several times repeated. The diaeresis of the dimeter is frequently neglected. The proceleusmatic occurs frequently; in like manner spondees are accumulated, especially in the paroemiac, which frequently consists of nothing but spondees. In the paroemiac, not only the second but often, at the same time, the first and second foot may be a dactyl, as Eur. Hec. 99.

Πέμψατε, δαίμονες, ἱκετεύω.

The anapaest may follow the dactyl in the same dipody, as Eur. Troad. 194.

Τὰν παρὰ προθύρους φυλακὰν κατέχουσ'.

The close connection of the series is less strictly observed; hence the hiatus and anceps occur frequently. Other rhythms often interrupt or close the system. In Euripides the tripudia anap. cat., occurs often, frequently in spondees, as Eur. Ion. 908, 909.

*Ὅς γ' ὁμφὰν κληροῖς
 Πρὸς χρυσέους θάκους.*

As an example take Eur. Ion. 859—922.

ὦ ψυχὰ, πῶς σιγάσω ;
 Πῶς δὲ σκοτίας ἀναφήνω
 Εὐνὰς, αἰδοῦς δ' ἀπολειφθῶ ;

862—880 are strictly anapaestic systems :

ὦ τὰς ἐπταφθόγγου μέλπων
 Κιθάρας ἐνοπὰν, αἶ' ἀγραύλοις
 Κέρασιν ἐν ἀψύχοις ἀχεῖ
 Μουσᾶν ὕμνους εὐαχέτους,
 Σοὶ μομφὰν, ὦ Λατοῦς παῖ,
 Πρὸς τάνδ' ἀγὰν ἀνδράσω.

Ἥλθες μοι χρυσῷ χαίταν
 Μαρμαίρων, εὐτ' εἰς κόλπους
 Κρόκεα πέταλα φάρεσιν ἔδρεπον*
 Ἀνθίζειν χρυσαντανγῇ.

Λευκοῖς δ' ἐμφὺς καρποῖσιν
 Χειρῶν εἰς ἄντρον κοίτας
 Κρανγὰν ὦ μᾶτέρ' μ' ἀνδῶσαν.

Θεὸς ὁμεννέτας ἄγες ἀναιδεία (2 dochm.)
 Κύπριδι χάριν πράσσω (tripod. anap. cat.)
 Τίκτω δ' ἅ δύστανός σοι
 Κοῦρον, τὸν φρίκα ματρὸς
 Εἰς εὐνὰν βάλλω τὰν σὰν,
 Ἵνα μὲ λέχεσι μέλεα μέλεος
 Ἐξεύξω τὰν δύστανον.

* Either a tripod anapaest. acat. in which the anapaest has the form of the proceleusmatic :

~~~~ ~~~~ ~~~~

or a tetrapodia troch. acat.

~~~~ ~~~~ ~~~~ ~~~~

Compare V. 900.

Οἴμοι μοι • καὶ νῦν ἔρρει
 Πτανοῖς ἀρπασθεὶς θοόνα
 Παῖς μοι καὶ σός
 Τλάμων, σὺ δὲ κιθάρα κλάζεις
 Παιᾶνας μέλπων.

ὦ γῆ, τὸν Λατοῦς ἀνδῶ,
 Ὅς γ' ὁμφὰν κληροῖς
 Πρὸς χρυσέους θάκους
 Καὶ γαίας μεσσήρεις ἔδρας,
 Εἰς οὓς ἀνδᾶν καρύξω.

Ἰὼ
 Κακὸς ἐννάτωρ,
 Ὅς τῷ μὲν ἐμῷ νυμφεύτῃ
 Χάριν οὐ προλαβὼν
 Παῖδ' εἰς οἶκους οἰκίζεις.
 Ὁ δ' ἐμὸς γενέτας
 Καὶ σός γ' ἀμαθῆς οἰωνοῖς
 Ἐρῶει συλαθεὶς οἰκεῖα
 Σπάργανα ματέρους ἐξαλλάζας.
 Μισεῖ δ' ἅ Δᾶλος καὶ δάφνας
 Ἐρνεα φοίνικα παρ' ἀβροκόμαν,
 Ἐνθα λοχεύματα σέμν' ἐλοχεύσεται
 Λατὼ Δίοισι σε καρποῖς.

The Roman dramatists, also, had anapaestic systems. The older tragedians followed pretty faithfully the Greek models, although they seem to have cared less for the connection of the series, whence the hiatus and anceps in the system. An anapaest could also follow a dactyl in the same dipody, as Attius Philoct. in Cic. Tusc. II. 7.

Jam jam absumor, conficit animam.

The diaeresis is not always observed. As an example take Enn. Nipt. in Cic. Tusc. II. 21.

Retinete ! tenete, opprimit ulcus.
 Nudate ! heu miserum me, excrucior !
 Operite ! abscedite jam jam !

Mittite ! nam attrectatu et quassu
Saevum amplificatis dolorem !

Seneca, who frequently has anapaestic systems in his tragedies, treats them as asynartete ; whence the hiatus and anceps occur frequently at the end of the dimeter. He does not know the use of the paroemiac. The dimeters are frequently interrupted by a monometer. As example take *Oed. V. 2.*

Fatis agimur, cedite fatis.
Non sollicitae possunt curae
Mutare rati stamina fusi.
Quidquid patimur mortale genus,
Quidquid facimus, venit ex alto,
Servatque suae decreta colus
Lachesis dura revoluta manu.
Omnia certo tramite vadunt, etc.

Plautus, among the comic poets, has frequently anapaestic systems which he treats very freely. Several paroemiacs often follow which he frequently forms with spondees. As example take *Stich. II. 1. 37 sqq.*

Aperite atque appropriate, fores
Facite ut pateant ! removete moram !
Nimis haec res sine cura geritur.
Vide, quam dudum hic asto et pulto !
Somnon' operam datis ? experiar
Fores, an cubiti, an pedes plus valeant.
Nimis vellem hae fores herum fugissent !
Ea causa, ut haberent malum magnum.
Defessus sum pultando,
Hoc est postremum vobis.
G. Iho, atque hunc compellabo.
Salvus sis ! D. Et tu salve.

III. SYSTEMS OF THE PAEONIAN KIND.

A. Cretic Systems.

The cretics are united into systems, the feet being usually joined two by two, although sometimes there is a monometer over. Such systems were frequently used by lyric (*Bacchylides*) and dramatic poets. With the latter, especially the comic poets, the cretic appears frequently as a first or

fourth paeon, or altogether resolved into shorts. Cretic systems have no fixed close. They occur usually in trochaic and iambic measures. It is not necessary in antistrophic poems that like feet should correspond. As examples take the following systems:

Lyric poets. Bacchylides:

Οὐχ ἔδρας ἔργον οὐδ'
 Ἀμβολᾶς, ἀλλὰ χρυ-
 σαιγίδος Ἰωνίας
 Χρῆ παρ' εὐδαίδαλον
 Ναὸν ἐλ- / / -
 θόντας ἄβρόν τι δεῖξαι (- - - - -).

Dramatists. Aesch. Suppl. 418—422; 423—427.

στρ. Φρόντισον
 Καὶ γενοῦ πανδίκως
 Εὐσεβῆς πρόσενος,
 Τὰν φνγάδα μὴ προδοῶς,
 Τὰν ἔκαθεν ἐκβολαῖς
 Δυσθείοις ὀρμέναν.

ἀντ. Μηδ' ἴδης
 Μ' ἐξ ἑδρᾶν πολυθέων
 Ῥυσιασθεῖσαν, ὧ
 Πᾶν κράτος ἔχων χθονός.
 Γινῶθι δ' ὕβριν ἀνέρων,
 Καὶ φύλαξαι κότον.

Arist. Equit. 303—313; 382—390.

στρ. ὦ μιὰρὲ καὶ βδελυρῆ
 Καὶ κατακεκράκτα, τοῦ
 Σοῦ θράσους
 Πᾶσα μὲν γῇ πλέα,
 Πᾶσα δ' ἐκκλησία,
 Καὶ τέλη καὶ γραφαὶ
 Καὶ δικαστήρι', ὧ

Βορβοροτάραξι καὶ
 Τὴν πόλιν ἅπασαν ἡ-
 μῶν ἀνατετυρβακῶς,
 Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν,
 Καπὸ τῶν πετρῶν ἄνωθεν τοὺς φόρους θυνησκοπῶν.

ἀντ. Ἦν ἄρα πυρός γ' ἕτερα
 Θερμότερα, καὶ λόγων
 Ἐν πόλει
 Τῶν ἀναιδῶν ἀναι-
 δέστεροι καὶ τὸ πρᾶγμ'
 Ἦν ἄρ' οὐ φαῦλον ᾧδ'
 * * * Ἄλλ' ἐπιθι καὶ στρόβει,
 Μηδὲν ὀλίγον ποίει.
 Νῦν γὰρ ἔχεται μέσος·

Ὡς εἰν νυνὶ μαλάξης αὐτὸν ἐν τῇ προσβολῇ,
 Δειλὸν εὐρήσεις· ἐγὼ γὰρ τοὺς τρόπους ἐπίσταμαι.

B. Dochmiac Systems.

The dochmiac systems are very frequent in the Greek dramatists. They are the form for the expression of the greatest excitement of the mind, disquiet, terror, anguish. Two dochmii are usually joined, and often there is one over. The dochmii are all closely joined together, whence neither hiatus nor anceps is allowed in the middle of the systems. Both, however, occur under the following conditions:

- (1) In interjections: ἔ, εἰ, ἰὼ, ἰώ, ἰδοὺ, ἰδοὺ and the like.
- (2) In addresses, as Eur. Herc. fur. 876.

Σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος,

- (3) In repeating a word, as Soph. Ant. 1322, 1319.

Ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδῶν.
 Ἐγὼ γὰρ σ' ἐγὼ ἔκανον, ὦ μέλεος.

- (4) In the change of persons, as Eur. Hippol. 571.

A. Τίνα θροεῖς αὐδάν; τίνα βοᾷς λόγον;

B. Ἐνεπε τίς φοβεῖ σε φήμα, γύναι;

In many of these cases, where the hiatus or anceps occurs,

a system may also be closed; and this must be done when in other cases a hiatus or anceps occurs, as Aesch. Choeph. 935—937; 946—948.

- στρ. Ἔμολε μὲν δίκαι, Πριαμίδαις χρόνῳ βαρύνδικος ποινά,
Ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνωνος.
ἀντ. Ἔμολε δ' ἃ μέλει κρυπταδίου μάχας, δολιόφρων ποινά.
Ἔθιγε δὴ μάχα χερὸς ἐτήτυμος.

Like forms do not always correspond in antistrophic systems.

As an example of purely dochmiac systems take Aesch. Suppl. 392—396; 402—406.

- στρ. Μῆ τί ποτ' οὖν γενοίμαν ὑποχείριος
Κράτεσιν ἀρσένων. ὕπαστρον δέ τοι
Μῆχαρ ὀρίζομαι γάμον δύσφρονος
Φυγᾶ. ζύμμαχον δ' ἐλόμενος δίκαιαν
Κρίνε σέβας τὸ πρὸς θεῶν, (—˘˘—˘˘—˘˘—)
ἀντ. Ἀμφοτέρους ὁμαίμων τάδ' ἐπισκοπεῖ
Ζεὺς ἑτερορῥέπης, νέμων εἰκότως
Ἄδिका μὲν κακοῖς, ὅσια δ' ἐννόμοις.
Τί τῶνδ' ἐξ ἴσου ῥεπομένων μεταλ-
γεῖς τὸ δίκαιον ἔρξαι.

Arist. Acharn. 358—365; 385—392.

- στρ. Τί οὖν οὐ λέγεις ἐπίζηνον ἐξ-
ενεγκὼν θύραζ'
Ὅ τι ποτ', ὦ σκέτλιε, τὸ μέγα τοῦτ' ἔχεις;
Πάν γὰρ ἔμεγε πόθος ὃ τι φρονεῖς ἔχει.
Ἄλλ' ἥπερ αὐτὸς τὴν δίκην διωρίσω,
Θεὸς δεῦρο τοῦπίζηνον ἐγχείρει λέγειν.
ἀντ. Τί ταῦτα στρέφει τεχνάξεις τε καὶ
Πορίζεις τριβίας;
Λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου
Σκοτοδοασυπνυκνότριχά τιν' Αἶδος κυνῆν.
Εἴτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
Ὡς σκῆψιν ἀγῶν οὗτος οὐκ εἰσδέξεται.

C. Bacchic Systems.

Varro, *περὶ ἑξαγωγῆς*, in Non. 336, seems to have repeated bacchii by systems:

Quaenam te esse dicam, ferá qui manú cor-
poris fervidós fortium áperis lacús san-
guinis, teque vita levás ferreo énse?

and perhaps also Plautus.

IV. SYSTEMS OF THE CHORIAMBIC-IONIC KIND.

A. Choriambic Systems.

Choriambic systems are repeated two by two: sometimes, however, there is a monometer over. These systems occur in lyric and dramatic poets, often among other rhythms. Frequently the iambic dipody corresponds to the choriamb. Choriambic series with a logaoedic termination are used as a close. Resolutions occur sometimes in the choriamb, as in the iambic dipody.

Examples: Pind. Fragm. Dithyr. III. 10.

— — — — —

*Τὸν Βρόμιον τὸν Ἐριβόαν τε καλέομεν. γόνον ὑπάτων
μὲν πατέρων μελπόμεν.*

Aesch. Sept. c. Theb. 918—921; 930—933.

*στρ. Δαϊόφρων, οὐ φιλογα-
θῆς, ἐτύμως δακρυχέων
Ἐκ φρενὸς, ἃ κλαιομένας
Μου μινύθει
Τοῖνδε δυοῖν ἀνάκτοι.*

*ἀντ. Παιῖδα τὸν ἀντᾶς πόσιν ἀν-
τᾶ θεμένα τοῖσδ' ἔτεχ', οἱ δ'
᾿Ωδ' ἐτελεύτασαν ὑπ' ἄλ-
λαλοφόνους
Χερσὶν ὁμοσπόροισιν.*

Arist. Acharn. 1150—1155; 1161—1167.

στρ. Ἀντίμαχον τὸν Ψακάδος
 Τὸν ξυγγραφεῖ,
 Τὸν μελέων ποιητὴν,
 Ὡς μὲν ἀπλῶ λόγῳ κακῶς
 Ἐξολέσειεν ὁ Ζεὺς·
 Ὃς γ' ἐμὲ τὸν τλήμονα Δή-
 ναια χορη-
 γῶν ἀπέκλεισ' ἄδειπνον.

ἀντ. Τοῦτο μὲν ἀντὶ κακὸν ἐν·
 καὶ θ' ἕτερον
 Νυκτερινὸν γένοιτο.
 Ἥπιαλῶν γὰρ οἴκαδ' ἐξ
 Ἰππασίας βαδίζων,
 Εἴτα κατάξειέ τις αὐ-
 τοῦ μεθύων
 Τῆς κεφαλῆς Ὀρέστης.

Pindar repeats in Isthm. VII. 5, the choriamb with the basis in the manner of a system :

/ x / x / x / x / x / x /

 ' -

 ~

Ἀέθλων ὅτι κράτος ἐξεῦρε. τῷ καὶ ἐγὼ, καίπερ
 Ἀχνύμενος θυμὸν, αἰτέομαι χρυσέαν καλέσαι
 Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες.

B. Glyconic Systems.

The Glyconic systems were frequently used by the lyric and dramatic poets. We distinguish the Glyconic systems as pure and polyschematist.

(a) Pure Glyconic Systems.

In these the Glyconic always appears in the original form

x - / ~

 ~

and the polyschematist is never used as the corresponding form. The closing iamb is always preserved pure. The Pherecratean forms the close of the systems :

x - / -
 - v - - v -
 v

The basis is but seldom trisyllabic, never a pyrrhic.

Such systems were employed by the Ionian lyric poets, as Anacreon :

*Γουνούμαί σ' ἐλαφηβόλε,
 Ξανθή παῖ Διός, ἀγρίων
 Δέσποινα Ἀρτεμι θηρῶν.*

*Ἴκου νῦν ἐπὶ Ἀθηαίου
 Δίνῃσι θεοκαρδίων
 Ἀνδρῶν ἐγκαθόρα πόλιν
 Χαίρουσ' οὐ γὰρ ἀνημέρους
 Ποιμαίνεις πολίτας.*

*ἽΩ παῖ παρθένιον βλέπων
 Δίξῃμαί σε, σὺ δ' οὐ κλύεις
 Οὐκ εἰδὼς, ὅτι τῆς ἐμῆς
 Ψυχῆς ἡμιόχενεις.*

Commonly three or four Glyconics, with a Pherecratean as a close, form a strophe. So in Catullus Carm. XXXIV.

*Dianae sumus in fide
 Puellae et pueri integri :
 Dianam, pueri integri
 Puellaeque, canamus.*

and Carm. XLI.

*Collis o Heliconei
 Cultor, Uraniae genus,
 Qui rapis teneram ad virum
 Virginem, o Hymenaeae Hymen,
 Hymen o Hymenaeae.*

In Carm. XXXIV, besides the trochee and spondee, he uses the iamb also for a basis ; in Carm. LXI, the trochee is for the most part the basis, more rarely the spondee, the iamb never.

In V. 25, the two shorts in the Pherecratean are contracted :

Nutriunt humore.

Versus hypermetri sometimes occur as Carm. XXXIV. 11 ; 22.

Saluumque reconditorum,
Amniumque sonantum.

Sancta nomine, Romulique
Ancique, ut solita es, bona.

Carm. LXI. 115, 135, 140, 184.

Flammeum video venire.
Ite, concinite in modum.

Unguentate glabris marite
Abstinere, sed abstine.

Sola cognita ; sed marito
Ista non eadem licent.

Jam licet venias, marite.
Uxor in thalamo est tibi.

V. 81 and 82 must be read :

Flere desine, non tibi, Au-
runculeja, periculum est.

Once in Carm. LXI. the last syllable of the Glyconic is anceps, V. 46.

Quis deus magis ah magis
Est petendus amantibus ?

And once the hiatus occurs, V. 186.

Uxor in thalamo est tibi
Ore floridulo nitens.

The Dorian lyric poets have indeed no independent Glyconic systems, but sometimes Glyconics and Pherecrateans, combined systematically, form parts of strophes, as Pind. Nem. II. 4.

$\begin{array}{ccccccc} \times & / & & \times & / & & \times - & / & - \\ \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup \end{array}$

Καταβολὰν ἱερῶν ἀγῶνων νικαφορίας δέδεκται πρῶ-
ταν Νεμεαίων.

The dramatists likewise have Glyconic systems, as Soph.
Philoct. 169—172 ; 180—183.

στρ. Οἰκτεῖρω νιν ἔγωγ', ὅπως,
Μή του κηδομένου βροτῶν·
Μηδὲ σύντροφον ὄμμ' ἔχων,
Δύστανος μόνος αἰεί.

ἀντ. Οὗτος πρωτογόνων ἴσως
Οἴκων οὐδενὸς ὕστερος,
Πάντων ἄμμορος ἐν βίῳ
Κεῖται μούνος ἀπ' ἄλλων.

Arist. Equit. 973—984 ; 985—996.

στρ. Ἦδιστον φάος ἡμέρας
Ἔσται τοῖσι παροῦσι πᾶ-
σιν καὶ τοῖς ἀφικνουμένοις,
Ἦν Κλέων ἀπόλγεται.

Καίτοι πρεσβυτέρων τινῶν
Οἶων ἀργαλεωτάτων
Ἐν τῷ δείγματι τῶν δικῶν
Ἦκουσ' ἀντιλεγόντων,

Ὡς εἰ μὴ γένεθ' οὗτος ἐν
Τῇ πόλει μέγας, οὐκ ἂν ἦ-
στην σκευὴ δύο χρησίμω,
Δοίδυξ οὐδὲ τορύνη.

ἀντ. Ἀλλὰ καὶ τόδ' ἔγωγε θαυ-
μάζω τῆς νόμουσίης
Αὐτοῦ· φασὶ γὰρ αὐτὸν οἱ
Παῖδες οἱ ξυνεφοίτων

Τὴν Δωριστὶ μόνην ἐναρ-
μόττεσθαι θαμὰ τὴν λύραν,
Ἄλλην δ' οὐκ ἐθέλειν λαβεῖν·
Κᾶτα τὸν κιθαριστὴν

Ὅργισθέντ' ἀπάγειν κελεύ-
ειν, ὡς ἀρμονίαν ὁ παῖς
Οὗτος οὐ δύναται μαθεῖν
Ἦν μὴ Δωροδοκησί.

Seneca in his tragedies combines Glyconics together in the asynartete way, and has often a molossus for a choriamb, as Oed. IV. Chor. 882.

Fata si liceat mihi
Fingere arbitrio meo,
Temperem Zephyro levi
Vela, ne pressae gravi
Spiritu antennae tremant.

The Pherecratean occurs indeed sometimes among Glyconics, but does not form the closing rhythm.

Also Pherecrateans sometimes are repeated by themselves systematically, as Anacr. Carm. XXX. (ιθ').

Αἱ Μοῦσαι τὸν Ἔρωτα
Δήσασαι στεφάνοισι
Τῷ Κάλλῃ παρέδωκαν.
Καὶ νῦν ἡ Κυθήρεια
Ζητεῖ λύτρα φέρουσα
Λύσασθαι τὸν Ἔρωτα.

Κἂν λύσῃ δέ τις αὐτόν,
Οὐκ ἔξεισι, μενεῖ δέ·
Δουλεύειν δεδίδασται.

Aesch. Sept. c. Th. 295—300; 312—317.

στρ. Τοὶ μὲν γὰρ ποτὶ πύργους
Πανδημεὶ πανομιλεῖ
Στείχουσιν· τί γένωμαι;
Τοὶ δ' ἐπ' ἀμφιβόλοισιν
Ἰάπτουσι πολίταις
Χερμάδ' ὀκρυόεσσαν.

ἀντ. Πρὸς τὰδ, ὧ πολιοῦχοι
Θεοὶ, τοῖσι μὲν ἔξω

*Πύργων ἀνδρολέτειραν
Καὶ τὰν ῥίψοπλον ἄταν
Ἐμβαλόντες ἄρουσθε
Κῦδος, τοῖς δὲ πολίταις.*

A kind of Glyconic is often found repeated, which has an anacrusis instead of the basis :

— / — — — — —
— — — — —

As a close — / — — — — — is given to it, as Arist. Equit. 1111—1130; 1131—1150.

στρ. ὦ Δῆμε, καλήν γ' ἔχεις
Ἀρχήν, ὅτε πάντες ἄν-
θρωποι δεδίασί σ' ὥς-
περ ἄνδρα τύραννον.

Ἄλλ' εὐπαράγωγος εἰ,
Θωπευόμενός τε χαί-
ρεις κάξαπατώμενος,
Πρὸς τὸν τε λέγοντ' αἰεὶ
Κέχηγας· ὁ νοῦς δέ σου
Παρὼν ἀποδημεῖ.

ἀντ. Νοῦς οὐκ ἔνι ταῖς κόμαις
Ἑρμῶν, ὅτε μ' οὐ φρονεῖν
Νομίζετ'· ἐγὼ δ' ἐκὼν
Ταῦτ' ἡλιθιάζω.

Αὐτός τε γὰρ ἥδομαι
Βρύλλων τὸ καθ' ἡμέραν,
Κλέπτοντά τε βούλομαι
Τρέφειν ἕνα προστάτην·
Τοῦτον δ', ὅταν ᾗ πλέως,
Ἄρας ἐπάταξα.

(b) *Polyschematist Glyconic Systems.*

The polyschematist Glyconic systems have not only a greater variety of measure in the basis, but the closing iamb of the Glyconic also may be converted into a spondee :

x - / - -
 - v - v - v -
 v

and the polyschematist form :

x - x - /
 - v - v - v -
 v v

be exchanged with the original form. In antistrophic poems, the polyschematist sometimes corresponds to the original form, and the reverse. The Pherecratean does not always form the close, but frequently another rhythm. Frequently other rhythms, more or less like the Glyconic, longer or shorter, are intermingled.

The Aeolian lyric poets appear to have employed such systems. Hephaestion cites some polyschematist forms, which were used by Corinna :

*Καλὰ γέροια εἰσαμένα
 Ταναγρίδεσσι λευκοπέπλοις ·
 Μέγα δ' ἐμὴ γέγαθε πόλις
 Αἰγουροκωτίλης ἐνοπῆς.*

In the dramatists, either the polyschematist form occurs alone, or intermingled with the original, as Pherecrates in Photius :

*Τοῖς δὲ τριτοῖς
 Τοῖς νυνὶ κρίνουσι λέγω
 Μὴ 'πιρκεῖν, μὴ δ' ἀδίκως
 Κρίνειν, ἦ, νῆ τὸν Φίλιον,
 Μῦθον εἰς ὑμᾶς ἔτερον
 Φιλοκράτης λέξει, πολὺ τού-
 του κακηγοριστότερον.*

Arist. Vesp. 1450—1461 ; 1462—1473.

στρ. Ζηλῶ γε τῆς εὐτυχίας

Τὸν πρέσβυν, οἱ μετέστη (- - v - v - -)

*Ξηρῶν τρόπων καὶ βιοτῆς
 Ἔτερα δὲ νῦν ἀντιμαθὼν*

Ἡ μέγα πείσεται τι (v - - v - v - v)

Ἐπὶ τὸ τρυφῶν καὶ μαλακόν.
 Τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.
 Τὸ γὰρ ἀποστῆναι χαλεπὸν
 Φύσεος, ἣν ἔχοι τις αἰεί.
 Καίτοι πολλοὶ ταῦτ' ἔπαθον
 Ξυνόντες γνώμας ἐτέρων
 Μετεβάλλοντο τοὺς τρόπους. (~~~~~)

ἀντ. Πολλοῦ δ' ἐπαίνου παρ' ἐμοῖ
 Καὶ τοῖσιν εὖ φρονοῦσιν

Τυχὼν ἄπεισιν διὰ τήν
 Φιλοπατρίαν καὶ σοφίαν
 Ὁ παῖς ὁ Φιλοκλέωνος.

Οὐδενὶ γὰρ οὕτως ἀγανῶ
 Ξυνεγερόμην, οὐδὲ τρόποις
 Ἐπεμάνην, οὐδ' ἐξεχύθην.
 Τί γὰρ ἐκεῖνος ἀντιλέγων
 Οὐ κρείττων ἦν, βουλόμενος
 Τὸν φύσαντα σεμνοτέροις
 Κατακοσμήσαι πράγμασι;

Eur. Phoen. 202—213; 214—225.

στρ. Τύριον οἶδμα λιποῦς ἔβαν (I) *
 Ἀκροθίνια Λοξία (1)
 Φοινίσσας ἀπὸ νάσου

Φοῖβον δούλα μελάθρων (~~~~~^{x - ,})
 Ἴν' ὑπὸ δειράσι νιφοβόλοις (1)
 Παργασοῦ κατενάσθη,

Ἴόνιον κατὰ πόντον ἑλά- (1)
 τα πλεύσασα περιόρῳτων (1)
 Ἐπὲρ ἀκαρπίστων πεδίων (2)
 Σικελίας Ζεφύρου πνοαῖς (1)

* The numeral 1 denotes the original form, 2 the polyschematist.

Ἰππεύσαντος, ἐν οὐρανῷ (1)
Κάλλιστον κελάδημα,

ἀντ. Πόλεος ἐκπροκριθεῖς ἑμᾶς (1)
Καλλιστεύματα Λοξία (1)
Καδμείων δ' ἔμολον γᾶν,

Κλεινῶν Ἀγγοριδᾶν
Ὅμογενεῖς ἐπὶ Λαῖον (1)
Πεμφθεῖς ἐνθάδε πύργους.

Ἴσα δ' ἀγάλμασι χρυσοτεύ- (1)
κτοις Φοῖβω λάτρεις γενόμεαν. (2)
Ἔτι δὲ Κασταλίας ὕδωρ (1)
Ἐπιμένει με κόμας ἑμᾶς (1)
Δεῦσαι, παρθένιον χλιδᾶν, (1)
Φοιβείαισι λατρείαις.

ἐπωδ. ὦ λάμπουσα πέτρα πυρὸς (1)
Δικόρυφον σέλας ὑπὲρ ἄκρων (1)
Βακχείων, Διονύσου
Οἶνα θ', ἃ καθαμέριον (2)
Στάξεις τὸν πολύνκαρπον

Οἰνάνθας ἰεῖσα βότρυν, (2)
Ζάθεά τ' ἄντρα δράκοντος, οὗ- (1)
ρειαί τε σκοπιαὶ θεῶν (1)
Νιφόβολόν τ' ὄρος ἱερὸν, εἰ- (1)
λίσσων ἀθανάτας θεοῦ (1)
Χορὸς γενοίμαν ἄφοβος (2)
Παρὰ μεσόμφαλα γύαλα Φοί- (1)
βον Δίρκαν προλιπούσα.

Arist. Ran. 1320—1328.

Οἰνάνθας γάνος ἀμπέλου, (1)
Βότρυς ἔλικα πανσίπονον. (2)
Περίβαλλ', ὦ τέκνον, ὠλένας. (1)
Ὅρᾳς τὸν πόδα τοῦτον ;—ὁρῶ.—(2)

Τί δαί; τοῦτον ὀρᾷς;—ὄρω.—(1)
Τοιαντί μέντοι σὺ ποιῶν (2)
Τολμᾷς τὰμὰ μέλη ψέγειν, (1)
Ἀνὰ τὸ δωδεκαμήχανον (1)
Κυρήνης μελοποιῶν;

C. Ionic Systems.

Ionici a minore are combined into systems. The ionic systems are divided into pure and polyschematist.

(a) *Pure Ionic Systems.*

They were used by the Aeolian lyric poets, and by the tragedians. Among the lyric poets, Alcaeus had such systems. Hephaestion cites as an example:

Ἐμὲ δειλὰν, ἐμὲ πασῶν κακοτάτων πεδέχοισαν,

and remarks that every ten feet should have formed a strophe; hence such a system is called a Decapodia Alcaica. Of this kind is also Horat. Carm. III. 12. It consists of four such systems, which form as many strophes:

*Miserarum est neque amori dare ludum neque dulci
 Mala vino lavere aut exanimari metuentes
 Patruae verbera linguae.*

*Tibi qualum Cythereae puer ales, tibi telas
 Operosaeque Minervae studium aufert, Neobule,
 Liparaei nitor Hebri.*

*Simul unctos Tiberinis humeros lavit in undis,
 Eques ipso melior Bellerophonte, neque pugno
 Neque segni pede victus;*

*Catus idem per apertum fugientes agitato
 Grege cervos jaculari, et celer alto latitantem
 Fruticeto excipere aprum.*

The Greek tragedians had similar systems, as Aesch. Pers. 65—70; 73—78.

*στρ. Πεπέρακεν μὲν ὁ περσέπολις ἤδη βασιλῆος
 Στρατὸς εἰς ἀντίπορον γείτονα χώραν; λιποδέσμφ
 Σχεδία πορθμὸν ἀμείψας.*

ἀντ. Πολυάνδρον δ' Ἀσίας θούριος ἄρχων ἐπὶ πᾶσαν
 Χθόνα ποιμανόριον θεῖον ἐλαύνει διχόθην, πε-
 ζονόμοις ἔκ τε θαλάσσης.

Euripides sometimes resolves the arsis and contracts the thesis, as Eur. Bacch. 78—82; 95—99.

στρ. Τά τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων,
 Ἀνὰ θύρσον τε τινάσσω κισσῶ τε στεφανωθείς
 Διώνσον θεραπεύει.

ἀντ. Λοχίοις δ' ἀντίκα νιν δέξατο θαλάμοις Κρονίδας Ζεὺς·
 Κατὰ μηρῶ δὲ καλύψας χρυσέαισιν συνερείδει
 Περόναις κρυπτὸν ἄψ' Ἥρας.

(b) *Polyschematist Ionic Systems.*

In these systems pure forms alternate with polyschematist and broken ones. Commonly two ionics belong together. In antistrophic poems, sometimes different forms correspond to each other. Such systems often begin or end with other rhythms. Many Anacreontic poems may be regarded as such systems. The dramatists also used these systems, as Aesch. Prometh. 397—405; 406—414.

στρ. Στένω σε τᾶς οὐλομένας τύχας, Προμηθεῦ,
 Δακρυσίστακτον δ' ἀπ' ὅσων
 Ῥαδιῶν λει-
 βομένα ῥέος παρειᾶν
 Νοτίοις ἔτεγξα παγαῖς
 Ἀμέγαρτα γὰρ τάδε Ζεὺς
 Ἰδίοις νόμοις κρατύων
 Τπερήφανον θεοῖσιν
 Τοῖσι πάρος δείκνυσιν αἰχμάν.

ἀντ. Πρόπασα δ' ἤδη στονόεν λέλακε χώρα,
 Μεγαλοσχήμενά τ' ἀρχαι-
 οπρεπῇ —
 ~ ~ στένουσι τὰν σὰν
 Ξυνομαιμόνων τε τιμὰν,
 Ὅποσοι τ' ἐποικον ἀγνᾶς
 Ἀσίας ἔδος νέμονται;

*Μεγαλοστόνοισι σοῖσι
Πήμασι συγκάμνουσι θνητοί.*

Eur. Cyclop. 495—502; 503—510; 511—518.

στρ. α' *Μακάριος ὃς εὐιάζει
Βοτρυῶν φίλαισι πηγαῖς
Ἐπὶ κῶμον ἐκπετασθεῖς,
Φῖλον ἄνδρ' ὑπαγκαλίζων,
Ἐπὶ δεμνίοις τε ξανθὸν
Χλιδανῆς ἔχων ἑταίρας
Μυρόχριστος λιπαρὸν βό-
στρυνχον, ἀνδρᾶ δὲ, θύραν τίς οἴξει μοι;*

στρ. β' *Παπαπᾶ, πλέως μὲν οἶνον,
Γάννμαι δὲ δαιτὸς ἥβης,
Σκάφος ὀλκᾶς ὡς γεμισθεῖς
Ποτὶ σέλμα γαστρὸς ἄκρας.
Ἵπάγει μ' ὁ χόρτος εὖφρων
Ἐπὶ κῶμον ἦρος ὥραις,
Ἐπὶ Κύνκλωπας ἀδελφούς.
Φέρε μοι, ξεῖνε, φέρ' ἄσκον ἔνδος μοι.*

στρ. γ' *Καλὸν ὄμμασιν δεδορκῶς
Καλὸν ἐκπερᾶ μελάθων.
— φιλεῖ τις ἡμᾶς.
Αὐχνα δ' ἀμμένει δάϊα σὸν
Χρόα, χῶς τέρεινα νύμφα
Δροσερῶν ἔσωθεν ἄντρων,
Στεφάνων δ' οὐ μία χροιά
Περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.*

Arist. Vesp. 291—298; 305—311.

στρ. *Ἐθελήσεις τί μοι οὖν, ὦ
Πάτερ, ἣν σοῦ τι δεηθῶ;—
Πάνν γ', ὦ παιδίον. ἀλλ' εἰ-
πὲ τί βούλει με πρίασθαι
Καλὸν; οἶμαι δέ σ' ἐρεῖν ἀ-
στραγάλους δῆπονθεν, ὦ παῖ.—*

Μὰ Δί', ἀλλ' ἰσχάδας, ὦ παπ-
 πία· ἥδιον γάρ.—οὐκ ἄν
 Μὰ Δί', εἰ κρέμαιοιθέ γ' ὑμεῖς.

ἀντ. Ἄγε νῦν, ὦ πάτερ, ἦν μὴ
 Τὸ δικαστήριον ἄρχων
 Καθίσῃ νῦν, πόθεν ὠνη-
 σόμεθ' ἄριστον; ἔχεις ἐλ-
 πίδα χρηστήν τινα νῦν ἢ
 Πόρον Ἑλλάς ἱερὸν εἰπεῖν;—
 Ἀπαπαῖ, φεῦ, ἀπαπαῖ, φεῦ,
 Μὰ Δί' οὐκ ἔγωγε νῦν οἶδ'
 Ὅπόθεν γε δεῖπνον ἔσται.

CHAPTER IV.

STROPHIC COMPOSITION.

By strophes we understand a combination of verses, which are repeated in the same order (P. 1. c. 9. p. 35). The smallest strophe is the *distich*. Also systems may at the same time be regarded as strophes. But we treat here of the strophes properly so called, as they were used by the Ionian and Aeolian poets and among the Romans, especially by Catullus and Horace. They differ from the verses used by the line in that they consist of more than two, commonly of four verses; and from system, in that they are not necessarily required to be composed of similar parts, and when this is the case their parts do not intimately cohere; hence at the end of every principal part or verse, the hiatus and the anacaps are unconditionally allowed.

Every strophe forms a whole; hence the rhythms of which it is composed must have a common character, and itself a satisfactory close. All strophes are not alike perfect. The Aeolian structure of the strophe attained the highest perfection in the Alcaic strophe.

The bucolic songs in some of the poems of Theocritus (Idyll. I. 64—145; II. 17—135) and those of Virgil, (Ecl. VIII. 17—61, 64—109); in Catullus Carm. LXII and LXIV,

Pervigilium Veneris, and others may be regarded as a kind of strophe, that is, several verses are separated from each other by a burden or refrain. The number of verses thus separated is not always entirely the same, but an approximation only to equality between the strophes is looked to.

Strophes are also divided according to the rhythm which predominates in them.

I. STROPHES OF THE DOUBLE KIND.

A. Trochaic Strophes.

1. $\begin{array}{ccccccc} & / & & - / & & - & \\ - & \sim & - & \sim & - & \sim & - \end{array}$ three times.

$\begin{array}{ccccccc} & / & & - / & & - & \\ - & \sim & - & \sim & - & \sim & - \end{array}$

Anacreon :

*Πῶλε Θρηϊκίη, τί δή με
Λοξὸν ὄμμασι βλέπουσα
Νηλεῶς φεύγεις, δοκέεις δὲ
Μ' οὐδὲν εἶδέναι σοφόν ;*

*Ἴσθι τοι, καλῶς μὲν ἄν σοι
Τὸν χαλινὸν ἐμβάλοιμι,
Ἥνίας δ' ἔχων στρέφοιμι
Ἀμφὶ τέρματα δρόμον.*

*Νῦν δὲ λεμῶνάς τε βόσκειαι,
Κοῦφά τε σκιρτῶσα παίζεις·
Δεξιὸν γὰρ ἵπποπειρῇν
Οὐκ ἔχεις ἐπεμβάτην.*

(2) $\begin{array}{ccccccc} & / & & - & & - & \\ - & \sim & - & \sim & - & \sim & - \end{array}$ five times.

$\begin{array}{ccccccc} & / & & - / & & - & \\ - & \sim & - & \sim & - & \sim & - \end{array}$

Timocreon :

*ᾠφελὲν σ' ὦ τυφλὲ Πλουῖτε
Μῆτε γῇ μῆτ' ἐν θαλάσῃ
Μῆτ' ἐν ἡπείρῳ φανῆναι,*

*Ἀλλὰ Τάρταρόν τε ναίειν
Κάχέροντα· διὰ σὲ γὰρ πάντ'
Ἔστ' ἐν ἀνθρώποις κακά.*

B. Iambic Strophes.

Here belong many Anacreontic poems, which are written in hemiambs. The end of the strophes indeed is not commonly marked rhythmically by a peculiar close, but the strophic structure is easily perceived by the sense and the interpunction. Thus Anacreon and his imitators formed strophes of 2, 3, 4, 5, 6, and more hemiambs. As an example take Anacr. Carm. XIII. (ια').

*Οἱ μὲν καλὴν Κυβήβην
Τὸν ἡμίθηλυν Ἄττιν
Ἐν οὔρεσιν βοῶντα
Λέγουσιν ἐκμανῆναι.*

*Οἱ δὲ Κλάρου παρ' ὄχθαις
Λαφνηφόροιο Φοίβου
Λάλον πίνοντες ὕδωρ
Μεμνότες βοῶσιν.*

*Ἐγὼ δὲ τοῦ Ἀναίου
Καὶ τοῦ μύρου κορεσθεῖς
Καὶ τῆς ἐμῆς ἐταίρης
Θέλω θέλω μανῆναι.*

Carm. XXXVIII. (με') has a peculiar close:

— ' — — — — — five times.

— — — — —

*Ἐγὼ γέρον μὲν εἰμι,
Νέων πλεόν δὲ πίνω·
Κὰν μὲν δέη χορεύειν,
Σειληγὸν ἐν μέσοισι
Μιμούμενος χορεύσω,
Σκῆπτρον ἔχων τὸν ἀσκόν.*

Ὅ δ' οὐδέν ἐστι νάρθηξ·
 Ὅ μὲν θέλων μάχεσθαι,
 Πάρεστι γὰρ, μαχέσθω.
 Ἐμοὶ κύπελλον, ὦ παῖ,
 Μελιχρὸν οἶνον ἥδυν
 Ἐγκεράσας φόρησον.

Carm. XXXV. (νβ').

— ' — — — —
 — — — — — three times.

' — — — — —
 — — — — —

Ὅ ταῦρος οὔτος, ὦ παῖ,
 Ζεὺς μοι δοκεῖ τις εἶναι,
 Φέρει γὰρ ἀμφὶ νώτοις
 Σιδονίην γυναιῖκα.

Περᾷ δὲ πόντον εὐρύν,
 Τέυνει δὲ κῦμα χηλαῖς·
 Οὐκ ἂν δὲ ταῦρος ἄλλος
 Ἐξ ἀγέλης ἐλασθεῖς .

Ἐπλευσε τὴν θάλασσαν,
 Εἰ μὴ μόνος γ' ἐκείνος.

— — — — —

Carm. XXVII. (μζ').

— ' — — — —
 — — — — —
 ~

— ' — — — —
 — — — — —

— ' — — — —
 — — — — —

x . /
 — — — — —

— ' — — — —
 — — — — —
 ~

Τοῦ Διὸς ὁ παῖς ὁ Βάκχος
 Ὁ λυσίφρων Ἀναῖος,
 Ὅτ' εἰς φρένας τὰς ἐμὰς
 Εἰσέλθῃ μεθυδῶτας,
 Διδάσκομαι χορεύειν.

Ἔχω δὲ καὶ τι τερπνόν,
 Ὅ τ' αὖς μέθας ἐραστὰς,
 Μετὰ κρότων μετ' ᾠδᾶς.
 Τέρπει καὶ μ' Ἀφροδίτα
 Καὶ πάλιν θέλω χορεύειν.

II. STROPHES OF THE EQUAL KIND.

Dactylic Strophes.

1. ' - ' - - - - -
 - - - - - - - -
 ' - ' - - - - -
 - - - - - - - -
 ' - ' - - - - -
 - - - - - - - -
 ' - ' - - - - -
 - - - - - - - -

Strophe Sapphica.

This strophe, often used by Sappho, Catullus, Horace and others consists of three series, to which a shorter one is added as a close. The three longer series consist of a logaoedic-dactylic rhythm (dactyl. logaoed. simplex dupliciter troch. acat.) to which a monomet. troch. is prefixed as an introduction. The close is an Adonius. The poets regard the single parts of this strophe sometimes as systematically connected series, sometimes as single verses. This is particularly true of the close, which was regarded as an epode of the third verse, and in the manner of asynartete verses, sometimes connected with the preceding verse, sometimes separated from it.

The Sapphic verse seems not to have had, among the Greeks, a fixed diaeresis or caesura. In Sappho there is commonly a diaeresis after the trochaic monometer, as,

*Ποικιλόθρον', ἀθάνατ' Ἀφροδίτα.
Ἄλλὰ τυὶδ' ἔλθ', αἶ ποκα κατέρωτα,*

sometimes also the caesura after the long of the dactyl, as,

*Ῥαίεες στρουθοὶ, περὶ γὰς μελαίνας.
Μαινόλα θυμῷ, τίνα δ' αὐτε πείθω,*

or after the first short of the same ;

Αἶψα δ' ἐξίkonτο· τὴν δ', ὦ μάκαιρα.

In Horace the caesura is most usually after the long of the dactyl ; and next to this the caesura after the first short of the dactyl, most frequently occurs.

Of Sappho, besides several fragments, two odes in this measure have been preserved : one by Dion. Halic. de comp. verb. c. 23, the other by Longin. *περὶ ὕψους* c. 10, the latter however is not entire. A portion of the latter was translated by Catullus, Carm. LI. The conclusion is sometimes joined to the preceding verse.

*Πυκνὰ δινεῦντες πτέρ' ἀπ' ὠρανῷ αἰθέ-
ρος διὰ μέσσω.
Ἰσθάνει, καὶ πλασίον ἀδὺν φωνεύ-
σας ὑπακούει.*

She only allowed herself the hiatus, as it seems, between the first and second or between the second and third verses, between which, however, an elision also might take place.

Catullus has this measure twice : Carm. XI. and LI. The trochaic monometer, in his poems, ends for the most part with the long, but sometimes also with the short, as XI. 6. 15 ; LI. 12.

*Seu Sacas sagittiferosque Parthos.
Pauca nuntiate meae puellae.
Otium, Catulle, tibi molestum est.*

In XI. 12, the close is joined with the preceding verse,

*Gallicum Rhenum, horribiles et ulti-
mosque Britannos.*

Versus hypermetri are found XI. 19 ; 22.

*Nullum amans vere, sed identidem omnium
Ilia rumpens.*

Qui illius culpa cecidit, velut prati
Ultimi flos.

Horace uses the Sapphic strophe in 25 odes (I. 2, 10, 12, 20, 22, 25, 30, 32, 38. II. 2, 4, 6, 8, 10, 16. III. 8, 11, 14, 18, 20, 22, 27. IV. 2, 6, 11) and in the *Carmen seculare*.

He gave to his rhythm a greater vigor, suitable to the subject of his odes, by ending the monometer troch. always with the long, and by letting the caesura after the long of the dactyls predominate; but the caesura after the first short of the dactyls also occurs, especially in later poems. The elision does not remove the caesura as III. 27, 10.

Imbrium divina avis imminetum.

Once in the caesura, a short is used as long: II. 6, 14.

Angulus ridet, ubi non Hymetto.

A word of one syllable is used in the caesura only when another monosyllable precedes it: I. 2, 17.

Iliae dum se nimium querenti.

Sometimes Horace joins the close with the preceding verse, as I. 2, 19, 25, 11. II. 16, 7. III. 27, 59.

Labitur ripa Iove non probante, u-
xorius amnis.

Thracio bacchante magis sub inter-
lunia vento.

Grosche, non gemmis neque purpura ve-
nale neque auro.

Pendulum zona bene te secuta e-
lidere collum.

He also separates it by the hiatus, of which no example is found in the remains of Sappho.

I. 2, 47. 12, 7. 22, 15.

Neve te nostris vitiis iniquum
Ocior aura.

Unde vocalem temere insecutae
Orphea sylvae.

Nec Jubae tellus generat, leonum
Arida nutrix.

Versus hypermetri also occur, as IV. 2. 23. *Carm. secul.* 47.

Aureos educit in astra nigroque
 Invidet Orco.
 Romulæ genti date remque prolemque
 Et decus omne.

further, II. 2, 18. 16, 34. IV. 2, 22.

Dissidens plebi numero beatorum
 Eximit virtus.
 Mugiunt vaccae, tibi tollit hinnitum
 Aptæ quadrigis equa.
 Florat et vires animumque moresque
 Aureos educit in astra.

The first three verses also may close with a word, which is nearly connected with the following, for example, with a conjunction, a preposition, or pronoun, as II. 6. 1, 2.

Septimi, Gades aditure mecum et
 Cantabrum indoctum juga ferre nostra et
 Barbaras Syrtes.

IV. 11, 18.

Pene natali proprio. quod ex hac
 Luce Maecenas.

IV. 6, 11.

Procidit late posuitque collum in
 Pulvere Teucro.

The hiatus between the first and second and between the second and third verses is rare. Examples are found, I. 2, 6. 12, 6. 25, 18. 30, 6. II. 4, 6. 16, 5. III. 11, 29, 50. 27, 10.

Among the later poets Statius, Sylv. IV. 7, and Ausonius have Sapphic strophes. Seneca also uses the Sapphic measures in his tragedies and after a certain number of Sapphic verses, permits the Adonian to follow, as in *Medea* III. Chor., the first seven strophes consist of three Sapphic verses and the Adonian and then seven strophes of eight Sapphic verses and the Adonian. Only the last strophe but one closes with the second half of the Sapphic verse and the Adonian.

Patrioque pendet
Crimine poenas.

In other passages a long series of Sapphic verses closes with the Adonian, as Thyest. III. Chor.; in others, Adonians are mingled here and there with Sapphic verses, as Oed. I. Chor.; in others, lastly, Sapphic verses are found without Adonians, as Herc. fur. III. Chor. The Sapphic verses have generally the caesura after the long of the dactyl.

As examples of Sapphic strophes, the following poems may serve:

Sappho:

*Φαίνεται μοι κῆρος ἴσος θεοῖσιν
Ἔμμεν ὠνῆρ, ὅστις ἐναντίος τοι
Ἰσδάνει, καὶ πλασίον ἀδὺ φωνεύ-
σας ὑπακούει*

*Καὶ γελαίσας ἰμερόεν· τό μοι ἄμμα
Καρδίαν ἐν στάθεσιν ἐπτόασεν·
Ὡς γὰρ εἰσίδω, βροχέως με φωνᾷς
Οὐδὲν ἔτ' ἵκει,*

*Ἀλλὰ καὶ μὲν γλῶσσαι ἔαγε, λεπτόν δ'
Ἀντίκα χρωῶ πῦρ ὑποδεδρόμακεν,
Ὅππότεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
βεῦσι δ' ἀκοναί.*

Catullus: Carm. LI.

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
Qui sedens adversus identidem te
Spectat et audit

Dulce ridentem, misero quod omnis
Eripit sensus mihi; nam simul te,
Lesbia, adspexi, nihil est super mi
[Quod loquar amens.]

Lingua sed torpet; tenuis sub artus
Flamma demanat, sonitu suo
Tintinant aures, gemina teguntur
Lumina nocte.

Horace: Carm. I. 30.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Ture te multo Glyceræ decoram
Transfer in aedem.
Fervidus tecum puer et solutis
Gratiæ zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.

(2) — — — — —
— — — — —
— — — — —
— — — — —
— — — — —

This strophe consists of dactylic logaoedic series. V. 1 and 4 are dactyl. logaoed. simplex tripl. troch. cat., V. 2 a dactyl. logaoed. simplex duplic. troch. acat. and V. 3 a dactyl. logaoed. duplex duplic. troch. cat. Anacreon uses this strophe. Carm. LXVI. (x').

Ἦδυμελὴς Ἀνακρέων,
Ἦδυμελὴς δὲ Σαπφώ·
Πινδαρικὸν δέ τί μοι μέλος
Συγκεράσας τις ἐγγέοι.
Τὰ τρία ταῦτά μοι δοκεῖ,
Καὶ Διώνσος ἐλθὼν,
Καὶ Παφίη λιπαρόχροος,
Καὶ τὸς Ἔρωσ ἀν' ἐκπιεῖν.

(3) — — — — —
— — — — —
— — — — —
— — — — —
— — — — —

Strophe Alcaica.

The Alcaic strophe is of all Aeolian strophes the most perfect on account of the beautiful proportion of its parts. The whole strophe is composed of two elements :

— — — — — monometer troch. cum anacrusi.

— — — — — dactyl. logaoed. simplex dupl. troch. cat.

In the first two verses both elements appear united ; in the third verse the trochaic theme is further developed :

— — — — — dimeter troch. cum anacr.

in the fourth the dactylic logaoedic :

— — — — — dactyl. log. dupl. dupl. troch. acat.

and with this longer logaoedic series the strophe receives its satisfactory close.

Alcaeus, Sappho and other lyric poets seem to have often used this strophe. The first two verses have usually a diaeresis after the trochaic monometer, as,

Ὀὐ χροῖ κακοῖσιν θυμὸν ἐπιτρέπειν.
Ἔτι μὲν ὁ Ζεὺς, ἐκ δ' ὀρανῶ μέγας.

It is, however, frequently neglected, as,

Χειμῶν· πεπάγασιν δ' ὑδάτων ῥοαί.
Κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθείς.

The third and fourth verses were not so strictly separated as the first and second, because the third forms, as it were, the proöde of the fourth ; hence a word may undergo elision at the end of the third verse, as Sappho :

Αἰδώς κέ σ' οὐ κατεῖχεν ὄππατ',
Ἄλλ' ἔλεγες περὶ τῷ δικαίῳ.

Among the Romans Horace uses this strophe in 37 odes (I. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37. II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20. III. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29. IV. 4, 9, 14, 15). He strictly observes in the first two verses the diaeresis after the trochaic monometer. Elision does not destroy it, as I. 34, 10.

Quo Styx et invisi horrida Taenari.

The diaeresis is several times neglected in compound words,
I. 16, 21 ; 37, 5. II. 17, 21.

Hostile aratrum exercitus insolens.
Antehac nefas depromere Caecubum.
Utrumque nostrum incredibili modo.

This takes place twice in a simple word :
I. 37, 14. IV. 14, 17.

Mentemque lymphatam Mareotico.
Spectandus in certamine Martio.

The hiatus is once admitted in a word derived from the
Greek : II. 20, 13.

Jam Daedaleo oclor Icaro.

It is preferred to have the interpunction fall in the diaeresis. The verse is less perfect, when a monosyllabic word, which belongs closely to the following and which is preceded by an interpunction, stands before the diaeresis, as III. 29, 57. IV. 4, 37.

Non est meum, si mugiat Africis.
Quid debeas, o Roma, Neronibus.

The third and fourth verses have no fixed diaeresis or caesura.

Once a short in the arsis is lengthened in the fourth verse ;
II. 13, 16.

Coea ti met aliunde fata.

The anacrusis in the first three verses is usually long. The last thesis in the trochaic dipody of the first three verses, is always long. The only exception is III. 5, 17.

Si non periret immiserabilis,

unless we change, with Glareanus, *periret* into *perirent*.

Twice the fifth syllable of the first two verses is lengthened by a synecphosis : III. 4, 41 ; 6, 6.

Vos lene consilium et datis et dato.

Hinc omne principium, huc refer exitum.

Although the hiatus is permitted between the single verses, it does not very frequently occur, especially between the third and fourth verses.

Horace has twice, probably after a Greek model, united the third and fourth verses so that the third verse is a hypermeter : II. 3, 27. III. 29, 35.

Sors exitura et nos in aeternum
 Exsilium impositura cymbae.
 Cum pace delabentis Etruscum
 In mare, nunc lapides adesos.

The union of the fourth verse with the first of the following strophe, in Carm. II. 13, 8.

Hospitis: ille venena Colchica
 Et quidquid usquam concipitur nefas,

arises from an erroneous reading; instead of Colchica, Colcha should be read.

As examples of the Alcaic strophe, take the fragment of Alcaeus in Athen. X. p. 430, B.

Ὅν χρεὶ κακοῖσιν θυμὸν ἐπιτρέπειν·
 Προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
 ὦ Βύκχι· φάρμακον δ' ἄριστον
 Οἶνον ἐνειακμένους μεθυσθῆν.

and Horat. Carm. I. 26.

Musis amicus tristitiam et metus
 Tradam protervis in mare Creticum
 Portare ventis, quis sub Arcto
 Rex gelidae metuatur orae,

Quid Tiridatem terreat, unice
 Securus. O, quae fontibus integris
 Gaudes, apricos necte flores,
 Necte meo Lamiae coronam,

Pimplea dulcis. Nil sine te mei
 Prosunt honores; hunc fidibus novis,
 Hunc Lesbio sacrare plectro
 Teque tuasque decet sorores.

(4) X - / -
 - v - v - v - v - v -
 v
 X - / -
 - v - v - v - v - v -
 v
 / /
 v - v - v - v -
 / /
 - v - v - v - v - v -

This strophe which was often used by the Greeks particularly for scolia, and by Aristophanes also (Eccles. 938—945), but not at all by the Romans, consists of two phalaecean verses, of a verse which is composed of an anapaestic logaoedic series (anapaest. simpl. simpl. iamb. acat.) and a choriamb, and finally of a verse which is composed of two equal dactylic logaoedic series (daetyl. simpl. dupl. troch. cat.). The basis in the first two verses, in the remains that have come down to us, have, for the most part, the forms of a spondee or trochee; in one scolion in Plat. Gorg. p. 451, E. de legg. I. p. 631, C. II. p. 661, A. the basis of the first verse is an anapaest:

Ῥγαιίνειν μὲν ἄριστον ἀνδρὶ θνατῷ.

Several times an elision occurs at the end of the second verse:

*Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλων'
Ἐλαφροβόλον τ' ἀγροτέρων.
Οἷους ἀνδρας ἀπώλεσας, μάχεσθαι τ'
Ἀγαθούς κ. τ. λ.*

As an example take the scolion of Callistratus in Athen. XV. p. 695, A.

*Ἐν μύρτον κλαδὶ τὸ ξίφος φορήσω,
Ὡσπερ Ἀρμόδιος κ' Ἀριστογείτων,
Ὅτε τὸν τύραννον κτανέτην,
Ἰσονόμους τ' Ἀθήνας ἐποιησάτην.*

*Φίλταδ' Ἀρμόδι' οὗ τί πον τέθνηκας
Νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
Ἴνα περ ποδώκης Ἀχιλεὺς,
Τυδεΐδην τέ φασιν Διομήδεα.*

*Ἐν μύρτον κλαδὶ τὸ ξίφος φορήσω,
Ὡσπερ Ἀρμόδιος κ' Ἀριστογείτων,
Ὅτ' Ἀθηναίης ἐν θυσίαις
Ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.*

*Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,
Φίλταδ' Ἀρμόδιος κ' Ἀριστογείτων,*

Ὅτι τὸν τύραννον κτανέτην,
Ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

(5) $\begin{array}{ccccccccccc} x & - & ' & & & & - & & & & - \\ - & \sim & - & \sim & - & \sim & - & \sim & - & \sim & - \\ x & - & ' & & & & - & & & & - \\ - & \sim & - & \sim & - & \sim & - & \sim & - & \sim & - \\ & & ' & & & & - & & & & - \\ & & & & & & & & & & \sim \\ & & & & & & \sim & - & \sim & - & \sim & - \end{array}$

The first two verses consist of a dactyl. duplex duplic. troch. acat. with a basis; the third verse is the same series without the basis; the fourth an anapaest. simplex triplic. iamb. acat. Alcaeus uses this strophe in Schol. Pind. Isthm. II. 117; Diog. Laert. I. 1, 7.

Ὡς γὰρ δὴ ποτὲ φασιν Ἀριστόδαμον
Ἐν Σπάρτῃ λόγον οὐκ ἀπάλαμνον εἰπῆν
Χρήματ' ἀνὴρ πενυχρὸς γὰρ οὐδεὶς
Πέλειτ' ἐσλὸς οὐδὲ τίμος.

III. STROPHES OF THE CHORIAMBIC-IONIC KIND.

A. Choriambic Strophes.

(1) $\begin{array}{ccccccccccc} x & ' & & & ' & & \sim \\ - & - & - & - & - & | & - & - & - & - & - \\ x & ' & & & ' & & \sim \\ - & - & - & - & - & | & - & - & - & - & - \\ x & ' & & & ' & & \sim \\ - & - & - & - & - & | & - & - & - & - & - \\ & & x & ' & & & \sim \\ & & - & - & - & - & - & - & - & - & - \end{array}$

Asclepiadeum tertium.

The first three verses consist of an Asclepiadeus primus (a dimet. chor. with the basis and iambic termination); the close is a Glyconic. Horace uses this strophe nine times (I. 6, 15, 24, 33. II. 12. III. 10, 16. IV. 5, 12). The basis

with him is always a spondee. The Asclepiadeans have a diaeresis after the first choriamb. Elision does not destroy the diaeresis, as I. 15, 18.

Vitabis strepitumque et celerem sequi.

In II. 12, 25, the diaeresis is neglected in a compound word :

Dum flagrantia detorquet ad oscula.

As an example take Carm. I. 33.

Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserables
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor ; Cyrus in asperam
Declinat Pholoen ; sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoe peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsam me melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

(2) x / ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 x / ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 x / ˘ ˘ ˘ ˘ ˘
 x / ˘ ˘ ˘ ˘ ˘

Asclepiadeum quartum.

This strophe resembles the preceding, except that the third verse is a Pherecratean. Horace uses it seven times (I. 5, 14, 21, 23. III. 7, 13. IV. 13). Here, too, the basis is always a spondee, and the first two verses have the diaeresis after the choriamb.

Qui illius culpa cecidit, velut prati
Ultimi flos.

Horace uses the Sapphic strophe in 25 odes (I. 2, 10, 12, 20, 22, 25, 30, 32, 38. II. 2, 4, 6, 8, 10, 16. III. 8, 11, 14, 18, 20, 22, 27. IV. 2, 6, 11) and in the *Carmen seculare*.

He gave to his rhythm a greater vigor, suitable to the subject of his odes, by ending the monometer troch. always with the long, and by letting the caesura after the long of the dactyls predominate; but the caesura after the first short of the dactyls also occurs, especially in later poems. The elision does not remove the caesura as III. 27, 10.

Imbrium divina avis imminentum.

Once in the caesura, a short is used as long: II. 6, 14.

Angulus ridet, ubi non Hymetto.

A word of one syllable is used in the caesura only when another monosyllable precedes it: I. 2, 17.

Iliae dum se nimium querenti.

Sometimes Horace joins the close with the preceding verse, as I. 2, 19. 25, 11. II. 16, 7. III. 27, 59.

Labitur ripa Iove non probante, u-
xorius amnis.

Thracio bacchante magis sub inter-
lunia vento.

Grosche, non gemmis neque purpura ve-
nale neque auro.

Pendulum zona bene te secuta e-
lidere collum.

He also separates it by the hiatus, of which no example is found in the remains of Sappho.

I. 2, 47. 12, 7. 22, 15.

Neve te nostris vitiis iniquum
Ocior aura.

Unde vocalem temere insecutae
Orphea sylvæ.

Nec Jubæ tellus generat, leonum
Arida nutrix.

Versus hypermetri also occur, as IV. 2. 23. *Carm. secul.* 47.

Aureos educit in astra nigroque
 Invidet Orco.
 Romulae genti date remque prolemque
 Et decus omne.

further, II. 2, 18. 16, 34. IV. 2, 22.

Dissidens plebi numero beatorum
 Eximit virtus.
 Mugiunt vaccae, tibi tollit hinnitum
 Apta quadrigis equa.
 Plorat et vires animumque moresque
 Aureos educit in astra.

The first three verses also may close with a word, which is nearly connected with the following, for example, with a conjunction, a preposition, or pronoun, as II. 6. 1, 2.

Septimi, Gades aditure mecum et
 Cantabrum indoctum juga ferre nostra et
 Barbaras Syrtes.

IV. 11, 18.

Pene natali proprio. quod ex hac
 Luce Maecenas.

IV. 6, 11.

Procidit late posuitque collum in
 Pulvere Teucro.

The hiatus between the first and second and between the second and third verses is rare. Examples are found, I. 2, 6. 12, 6. 25, 18. 30, 6. II. 4, 6. 16, 5. III. 11, 29, 50. 27, 10.

Among the later poets Statius, Sylv. IV. 7, and Ausonius have Sapphic strophes. Seneca also uses the Sapphic measures in his tragedies and after a certain number of Sapphic verses, permits the Adonian to follow, as in Medea III. Chor., the first seven strophes consist of three Sapphic verses and the Adonian and then seven strophes of eight Sapphic verses and the Adonian. Only the last strophe but one closes with the second half of the Sapphic verse and the Adonian.

—
 — — — —

—
 — — — —

Patrioque pendet
Crimine poenas.

In other passages a long series of Sapphic verses closes with the Adonian, as *Thyest.* III. Chor.; in others, Adonians are mingled here and there with Sapphic verses, as *Oed.* I. Chor.; in others, lastly, Sapphic verses are found without Adonians, as *Herc. fur.* III. Chor. The Sapphic verses have generally the caesura after the long of the dactyl.

As examples of Sapphic strophes, the following poems may serve:

Sappho:

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
Ἔμμεν ὤνῃρ, ὅστις ἐναντίος τοι
Ἰσδάνει, καὶ πλασίον ἂδὺ φωνεύ-
σας ὑπακούει

Καὶ γελαίσας ἡμερόεν· τό μοι ἄμμα
Καρδίαν ἐν στάθεσιν ἐπτόασεν·
Ὡς γὰρ εἰσίδω, βροχέως με φωνᾷς
Οὐδὲν ἔτ' ἵκει,

Ἀλλὰ καὶ μὲν γλῶσσα ἔαγε, λεπτόν δ'
Ἀντίκα χρωῖ πῦρ ὑποδεδρόμακεν,
Ὅππότεσσιν δ' οὐδὲν ὄρημ', ἐπιρόμο-
βεῦσιν δ' ἀκοναί.

Catullus: *Carm.* LI.

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
Qui sedens adversus identidem te
Spectat et audit

Dulce ridentem, misero quod omnis
Eripit sensus mihi; nam simul te,
Lesbia, adspexi, nihil est super mi
[Quod loquar amens.]

Lingua sed torpet; tenuis sub artus
Flamma demanat, sonitu suo
Tintinant aures, gemina teguntur
Lumina nocte.

Horace: Carm. I. 30.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Ture te multo Glycerae decoram
Transfer in aedem.
Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.

(2) ' - - - - - -
 ' - - - - - -
 ' - - - - - -
 ' - - - - - -

This strophe consists of dactylic logaoedic series. V. 1 and 4 are dactyl. logaoed. simplex tripl. troch. cat., V. 2 a dactyl. logaoed. simplex duplic. troch. acat. and V. 3 a dactyl. logaoed. duplex duplic. troch. cat. Anacreon uses this strophe. Carni. LXVI. (κ').

Ἡδυμελὴς Ἀνακρέων,
Ἡδυμελὴς δὲ Σαπφώ·
Πινδαρικὸν δέ τί μοι μέλος
Συγκεράσας τις ἐγγέοι.
Τὰ τρία ταῦτά μοι δοκεῖ,
Καὶ Διόνυσος ἔλθων,
Καὶ Παφίη λιπαρόχροος,
Καὶ τὸς Ἔρωσ ἄν ἐκπιεῖν.

(3) - ' - ' - ' - ' -
 - ' - ' - ' - ' -
 - ' - ' - ' - ' -
 - ' - ' - ' - ' -

Strophe Alcaica.

The Alcaic strophe is of all Aeolian strophes the most perfect on account of the beautiful proportion of its parts. The whole strophe is composed of two elements :

— — — — — monometer troch. cum anacrusi.

— — — — — dactyl. logaoed. simplex dupl. troch. cat.

In the first two verses both elements appear united ; in the third verse the trochaic theme is further developed :

— — — — — dimeter troch. cum anacr.

in the fourth the dactylic logaoedic :

— — — — — dactyl. log. dupl. dupl. troch. acat.

and with this longer logaoedic series the strophe receives its satisfactory close.

Alcaeus, Sappho and other lyric poets seem to have often used this strophe. The first two verses have usually a diaeresis after the trochaic monometer, as,

Οὐ χρὴ κακοῖσιν θυμὸν ἐπιτρέπειν.
Τεῖ μὲν ὁ Ζεὺς, ἐκ δ' ὀρανῶ μέγας.

It is, however, frequently neglected, as,

Χειμῶν· πεπάγασιν δ' ὑδάτων ῥοαί.
Κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθείς.

The third and fourth verses were not so strictly separated as the first and second, because the third forms, as it were, the proöde of the fourth ; hence a word may undergo elision at the end of the third verse, as Sappho :

Αἰδώς κέ σ' οὐ κατεῖχεν ὄππατ',
Ἄλλ' ἔλεγες περὶ τῷ δικαίῳ.

Among the Romans Horace uses this strophe in 37 odes (I. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37. II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20. III. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29. IV. 4, 9, 14, 15). He strictly observes in the first two verses the diaeresis after the trochaic monometer. Elision does not destroy it, as I. 34, 10.

Quo Styx et invisi horrida Taenari.

The diaeresis is several times neglected in compound words,
I. 16, 21 ; 37, 5. II. 17, 21.

Hostile aratrum exercitus insolens.
Antehac nefas depromere Caecubum.
Utrumque nostrum incredibili modo.

This takes place twice in a simple word :
I. 37, 14. IV. 14, 17.

Mentemque lymphatam Mareotico.
Spectandus in certamine Martio.

The hiatus is once admitted in a word derived from the Greek : II. 20, 13.

Jam Daedaleo ocior Icaro.

It is preferred to have the interpunction fall in the diaeresis. The verse is less perfect, when a monosyllabic word, which belongs closely to the following and which is preceded by an interpunction, stands before the diaeresis, as III. 29, 57. IV. 4, 37.

Non est meum, si mugiat Africis.
Quid debeas, o Roma, Neronibus.

The third and fourth verses have no fixed diaeresis or caesura.

Once a short in the arsis is lengthened in the fourth verse ;
II. 13, 16.

Coeca time t aliunde fata.

The anacrusis in the first three verses is usually long. The last thesis in the trochaic dipody of the first three verses, is always long. The only exception is III. 5, 17.

Si non periret immiserabilis,

unless we change, with Glareanus, *periret* into *perirent*.

Twice the fifth syllable of the first two verses is lengthened by a synecphonesis : III. 4, 41 ; 6, 6.

Vos lene consilium et datis et dato.
Hinc omne principium, huc refer exitum.

Although the hiatus is permitted between the single verses, it does not very frequently occur, especially between the third and fourth verses.

Horace has twice, probably after a Greek model, united the third and fourth verses so that the third verse is a hypermeter : II. 3, 27. III. 29, 35.

Sors exitura et nos in aeternum
 Exsilium impositura cymbae.
 Cum pace delabentis Etruscum
 In mare, nunc lapides adesos.

The union of the fourth verse with the first of the following strophe, in Carm. II. 13, 8.

Hospitis: ille venena Colchica
 Et quidquid usquam concipitur nefas,

arises from an erroneous reading; instead of Colchica, Colcha should be read.

As examples of the Alcaic strophe, take the fragment of Alcaeus in Athen. X. p. 430, B.

Οὐ γὰρ κακοῖσιν θυμὸν ἐπιτρέπειν·
 Προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
 ὦ Βύχην· φάρμακον δ' ἄριστον
 Οἶνον ἐνειακαμένοις μεθύσθην.

and Horat. Carm. I. 26.

Musis amicus tristitiam et metus
 Tradam protervis in mare Creticum
 Portare ventis, quis sub Arcto
 Rex gelidae metuatur orae,

Quid Tiridatem terreat, unice
 Securus. O, quae fontibus integris
 Gaudes, apricos necte flores,
 Necte meo Lamiae coronam,

Pimplea dulcis. Nil sine te mei
 Prosunt honores; hunc fidibus novis,
 Hunc Lesbio sacrare plectro
 Teque tuasque decet sorores.

(4) x - / -
 - - - - -
 -
 x - / -
 - - - - -
 -
 / /
 - - - - -
 / /
 - - - - -

This strophe which was often used by the Greeks particularly for scolia, and by Aristophanes also (Eccles. 938—945), but not at all by the Romans, consists of two phalaecean verses, of a verse which is composed of an anapaestic logaoedic series (anapaest. simpl. simpl. iamb. acat.) and a choriamb, and finally of a verse which is composed of two equal dactylic logaoedic series (daetyl. simpl. dupl. troch. cat.). The basis in the first two verses, in the remains that have come down to us, have, for the most part, the forms of a spondee or trochee; in one scolion in Plat. Gorg. p. 451, E. de legg. I. p. 631, C. II. p. 661, A. the basis of the first verse is an anapaest :

Ῥγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ.

Several times an elision occurs at the end of the second verse :

*Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλων
Ἐλαφηβόλον τ' ἀγροτέραν.
Οἴους ἄνδρας ἀπώλεσας, μάχεσθαι τ'
Ἀγαθούς κ. τ. λ.*

As an example take the scolion of Callistratus in Athen. XV. p. 695, A.

*Ἐν μύρτον κλαδὶ τὸ ξίφος φορήσω,
Ὡσπερ Ἀρμόδιος κ' Ἀριστογείτων,
Ὅτε τὸν τύραννον κτανέτην,
Ἰσονόμους τ' Ἀθήνας ἐποιησάτην.*

*Φίλταθ' Ἀρμόδι' οὗ τί που τέθνηκας·
Νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
Ἴνα περ ποδώκης Ἀχιλεὺς,
Τυδεΐδην τέ φασιν Διομήδεα.*

*Ἐν μύρτον κλαδὶ τὸ ξίφος φορήσω,
Ὡσπερ Ἀρμόδιος κ' Ἀριστογείτων,
Ὅτ' Ἀθηναίης ἐν θυσίαις
Ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.*

*Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,
Φίλταθ' Ἀρμόδιος κ' Ἀριστογείτων,*

with him is always a spondee. The Asclepiadeans have a diaeresis after the first choriamb. Elision does not destroy the diaeresis, as I. 15, 18.

Vitabis strepitumque et celerem sequi.

In II. 12, 25, the diaeresis is neglected in a compound word :

Dum flagrantia detorquet ad oscula.

As an example take Carm. I. 33.

Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor ; Cyrus in asperam
Declinat Pholoen ; sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoe peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsam me melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

(2) $\begin{array}{ccccccc} & x & / & & / & & \sim \\ - & - & - & \sim & - & | & - \sim \sim \sim - \\ & x & / & & / & & \sim \\ - & - & - & \sim & - & | & - \sim \sim \sim - \\ & & & & & & \\ & x & / & & - & & \\ - & - & - & \sim & \sim & & \sim \\ & & & & & & \\ & x & / & & & & \sim \\ - & - & - & \sim & \sim & & \sim \end{array}$

Asclepiadeum quartum.

This strophe resembles the preceding, except that the third verse is a Pherecratean. Horace uses it seven times (I. 5, 14, 21, 23. III. 7, 13. IV. 13). Here, too, the basis is always a spondee, and the first two verses have the diaeresis after the choriamb.

As an example take Carm. I. 5.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit et aspera
Nigris æquora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea:
Qui semper vacuum, semper amabilem
Sperat, nescius auræ
Fallacis! Miseri, quibus

Intentata nites. Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo.

B. Ionic Strophes.

Many of the Anacreontic poems, so called, may be divided into strophes. They have not, indeed, a fixed close; nevertheless the strophic structure is readily recognized partly from a particular verse returning after a certain number of verses, partly from a pure dimeter ionic, appearing in a particular place, partly from the interpunction and the sense.

Carm. XXXIX. (μη') belongs to the first kind:

Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Τότ' ἐμεῦ ἦτορ ἰανθὲν
~ ~ ~ ~ Μούσας
~ ~ ἄρχεται λυγαίνειν.

Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Ἀπορίπτονται μέριμναι
Πολυφρόντιδες τε βουλαί
Ἐς ἀλκίτύπους αἵγας.

Ὅτ' ἐγὼ πῖω τὸν οἶνον,
Λυσипαίμων τότε Βάκχος

*Πολυανθέσιν μ' ἐν αὔραις
Δονέει μέθῃ γανώσας, κ. τ. λ.*

Carm. XLII. (μ') belongs to the second kind :

*Ποθέω μὲν Διονύσου
Φιλοπαίγμονος χορείας·
Φιλέω δ', ὅποτ' ἀν' ἐφήβου
Μετὰ συμπότου λυρίζω·*

*Στεφανίσκους δ' ὑακίνθων
Κροτάφοισιν ἀμφιπλέξας
Μετὰ παρθένων ἀθύρειν
Φιλέω μάλιστα πάντων.*

*Φθόνον οὐκ οἶδ' ἐμὸν ἦτορ
Φιλολοιδόροιο γλώττης.
Ψεύγω βέλεμνα κωφά·
Στυγέω μάχας παροίνους.*

*Πολυκάμους κατὰ δαῖτας,
Νεοθηλέσιν ἅμα κούραις
Ἐπὶ βαρβίτῳ χορεύων
Βίον ἥσυχον φέρωμεν.*

In Carm. LIV. (να') the strophe consists of five verses the last of which is always the pure dimeter. The fragments of Anacreon in Stob. flor. p. 599. Ges. and Athen. X. p. 427, A. are strophes of six lines, in which the last verse but one always consists of the pure dimeter, as,

*Πολιοὶ μὲν ἡμῖν ἤδη
Κρόταφοι, κάρη δὲ λευκόν·
Χαρίεσσα δ' οὐκ ἔθ' Ἥβῃ
Πάρα, γηράλαιοι δ' ὀδόντες·
Γλυκερῶν δ' οὐκ ἔτι πολλὸς
Βιότου χρόνος λέλειπται.*

To the third kind belong for example Carm. IV. (λ'), V. (μβ'), XXI. XXII. (ιζ'), XLI. (λς'), and others.

CHAPTER V.

CHORAL COMPOSITION.

The form of those poems which, upon certain solemn occasions, were delivered by an entire chorus, or single persons with the accompaniment of music, song and dance, we call choral composition. The religious songs at the festivals of the gods, especially of Bacchus, the festive and mournful songs in honor of distinguished persons, and the melic part of the dramas belong here. What distinguishes these poems above the others, is the greater variety and bolder structure of the rhythms.

We divide them, according to their external form, into *antistrophic*, ἀντιστροφικά, and *free choral songs*, ἀπολελυμένα.

We call antistrophic choral songs those which are divided into single strophes, of which always two correspond, κατὰ σχῆσιν: A A; B B; μονοστροφικά, and which are frequently preceded by a third, as προωδός: B A A, προωδικά, or interrupted by a μεσωδός: A B A, μεσωδικά, or followed by an ἐπωδός: A A B, ἐπωδικά. Such an union of three strophes into a whole is called a τριάς ἐπωδική. Four strophes, also, may form a whole: A A A B, τετράς ἐπωδική; A B B A, παλινωδική; A B B C, περιωδική. A whole of five strophes is called a πεντάς ἐπωδική. The τριάς is the most common.

In the free songs the rhythms changed, the same verses not returning in the same order.

A. Antistrophic Composition.

It was employed by the Dorian lyric, the tragic and older comic poets. In Pindar we find only examples of strophes and antistrophes, and of strophes, antistrophes and epodes; and in the same poem the same strophic trias is repeated. It is probable that he follows in this the older Dorian lyric poets, Alcman and Stesichorus. The former is, however, said, according to Hephaestion, to have written poems which consisted of fourteen strophes, of which the last seven had a different measure from the first. But in the drama each strophe and antistrophe occurs but once, and if the choral song consists of several pairs of strophes, each has its own

measure. (A A, B B, C C; D, A A, B B, C C; A A, B B, C C, D). Usually the antistrophe follows the strophe without the intervention of the dialogue; there are, however, exceptions from this, as Aesch. Sept. 203—207, 211—215; 219—222, 226—229; 417—421, 452—456; 481—485, 521—525. Soph. Philoct. 391—402; 507—518. Arist. Av. 451—459, 539—547. The antistrophe is still more rarely entirely wanting, as Soph. Trach. 205—224.

The rhythm of the choral songs is of course influenced by the subject of the poem, and the songs are as different with regard to their form, as the subject is various. The musical mood and the dance, too, were adapted to the subject and form. The Greeks had seven principal moods, the *Dorian*, *Aeolian*, *Lydian*, *Mixolydian*, *Hypolydian*, *Phrygian* and *Ionian*. These moods are very different in their character. We know them from the statements of the ancients only, who frequently describe their effect in a contradictory manner. Each mood had its appropriate rhythms.

The *Dorian* mood had a serious manly character, whence it was used in poems in which equanimity and composure prevailed. Rational dactyls and grave trochaic and iambic dipodies (Epitrites) form the ground rhythm in poems of Dorian composition. The dactyls are mostly trimeters, more rarely dimeters, tetrameters and pentameters. They are all catalectic, and indeed in the middle of the verses commonly in disyllabum; at the end in syllabam also; whence, if a choriamb stands as the close, it is to be considered a dimet. dactyl. cat. in syllabam. The anacrusis is always monosyllabic and long. Cretics occur as closing rhythms, and are then to be considered as catalectic trochaic dipodies. Logaedic series, anapaests, ionics, dochmii, are entirely excluded from purely Dorian poems. Bases and ecbases occur, but usually in a spondaic form. Resolutions of the arses, and contractions of the theses are rare. At the end the short rarely stands for the long. Proper names, however, allowed many liberties.

The *Aeolian* style was the opposite of the Dorian; Heracl. Pont. in Athen. XIV. p. 624. D. mentions the ὄρχος as its principal character. Its character is voluptuous fulness, passionate quickness and the boldness of genius. This character shows itself rhythmically in the frequent use of irrational dactyls, logaedic, iambic and trochaic series, which are not to be measured by metres but by feet (from the dipody to

the hexapody). The Aeolian style delights particularly in the forcible collision of arses (antispastic composition); whence dochmii occur prefixed to other rhythms. The verses commonly begin with a rising rhythm; whence anacruses, iambic bases and anapaests frequently occur in the beginning. Resolutions of the arses are especially frequent.

The *Lydian* composition stood between the Dorian and Aeolian. The chief character attributed to it is soft effeminacy and grace, which sometimes, however, degenerated into weakness. It is said to have been used in particular for songs of lamentation and supplication. The ground rhythms were short trochaic and iambic series (particularly ithyphallics and tetrapodies), Glyconics, Pherecrateans, longer dactylic and anapaestic logaoedic series, bases which were frequently repeated, choriambes, cretics. The arses occur resolved not so frequently as in the Aeolian, but more frequently than in the Dorian style.

The *Mixolydian* and *Hypolydian* were subordinate species of the Lydian. Plato mentions with regard to the Mixolydian that it was used for songs of lamentation.

The *Ionian*, which Plato rejects as effeminate, but Heraclides blames as harsh and rough, was frequently employed in tragedy. Ionic rhythms, especially in a pure form, and choriambes seem to have been the principal measures.

The *Phrygian* mood was the expression of a bacchanal excitement, of the highest enthusiasm; usually, therefore, in dithyrambs and similar enthusiastic songs. The prevailing measures were cretics, especially in the form of paeons, dochmii in systematic succession, choriambes with frequent resolutions, ionic rhythms, especially in the broken form (galliambs), trochaic also and iambic series, bases and ecbases.

With all its variety of measure, a choral song, as a whole, must have an unity. This unity lies in the fundamental theme which is carried through the whole; for rhythms arbitrarily strung together do not make a strophe. The beginning and close in particular, must be distinctly marked. In epodic poems, the close of the epode must be stronger than that of the strophe or antistrophe. At the beginning, the rhythm delights in rising, exciting measures, as iambic and anapaestic anacruses, iambic bases, anapaests, dochmii; at the close, calming rhythms, especially catalectic dactylic series, logaoedics, ithyphallics.

The more marked the character of a choral song is, the more complete is its composition. Pindar attained the highest perfection in the structure of strophes. The whole strophic system is to be seen in the tragic choral songs.

It is not possible to give definite rules for the division of rhythms into strophes. A correct feeling, sharpened by careful exercise, must judge here. A strophe must have a satisfactory close; where this is wanting, the strophe cannot possibly end. A strong interpunction occurs usually at the end of a strophe; yet there are exceptions; compare P. 1. ch. 11. p. 41.

With regard to the division of the single verses in the strophe, it is most important to ascertain the verse-endings. The indications of the verse-end are found, partly in the rhythm, partly in the metre, and partly in the subject.

The single verses of which a strophe is composed form either a single whole by themselves, and as such have their introduction, their principal rhythm and their close; or they arrange themselves as an introduction to a succeeding verse, or as a close to a preceding one. Such verses provided with their own introductions and closes for the most part occur in the more artful structure of the Aeolian and Lydian strophes; in the more simple Dorian strophe, sometimes the introduction is wanting, sometimes the close.

The following verses may serve as examples :

Pind. Olymp. IV. 1.

| | | | | |
|---------|--|-----------------|--|-----------|
| υ υ υ | | υ υ υ υ υ υ υ υ | | υ υ υ υ |
| eparch. | | numer. primar. | | clausula. |

Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ τεαὶ γὰρ
ᾠραι.

Pind. Olymp. VIII. 1.

| | | | | |
|---------|--|-----------------|--|--------|
| υ υ υ | | υ υ υ υ υ υ υ υ | | υ υ |
| eparch. | | num. prim. | | claus. |

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλύμπια.

Pind. Pyth. II. Epod. 5.

| | | | | | | | | |
|------------|--|-----|-------|-------|--|--------|--|-----|
| υ υ υ | | υ υ | | υ υ υ | | υ υ | | υ υ |
| eparch. | | ep. | n. p. | cl. | | claus. | | |
| num. prim. | | | | | | | | |

Θεῶν δ' ἐφετμαῖς Ἴξιονα φαντὶ ταῦτα βροτοῖς.

the hexapody). The Aeolian style delights particularly in the forcible collision of arses (antispastic composition); whence dochmii occur prefixed to other rhythms. The verses commonly begin with a rising rhythm; whence anacruses, iambic bases and anapaests frequently occur in the beginning. Resolutions of the arses are especially frequent.

The *Lydian* composition stood between the Dorian and Aeolian. The chief character attributed to it is soft effeminacy and grace, which sometimes, however, degenerated into weakness. It is said to have been used in particular for songs of lamentation and supplication. The ground rhythms were short trochaic and iambic series (particularly ithyphallics and tetrapodies), Glyconics, Pherecrateans, longer dactylic and anapaestic logaoedic series, bases which were frequently repeated, choriamb, cretics. The arses occur resolved not so frequently as in the Aeolian, but more frequently than in the Dorian style.

The *Mixolydian* and *Hypolydian* were subordinate species of the Lydian. Plato mentions with regard to the Mixolydian that it was used for songs of lamentation.

The *Ionian*, which Plato rejects as effeminate, but Heraclides blames as harsh and rough, was frequently employed in tragedy. Ionic rhythms, especially in a pure form, and choriamb seem to have been the principal measures.

The *Phrygian* mood was the expression of a bacchanal excitement, of the highest enthusiasm; usually, therefore, in dithyrambs and similar enthusiastic songs. The prevailing measures were cretics, especially in the form of paeons, dochmii in systematic succession, choriamb with frequent resolutions, ionic rhythms, especially in the broken form (galliambs), trochaic also and iambic series, bases and ecbases.

With all its variety of measure, a choral song, as a whole, must have an unity. This unity lies in the fundamental theme which is carried through the whole; for rhythms arbitrarily strung together do not make a strophe. The beginning and close in particular, must be distinctly marked. In epodic poems, the close of the epode must be stronger than that of the strophe or antistrophe. At the beginning, the rhythm delights in rising, exciting measures, as iambic and anapaestic anacruses, iambic bases, anapaests, dochmii; at the close, calming rhythms, especially catalectic dactylic series, logaoedics, ithyphallics.

The more marked the character of a choral song is, the more complete is its composition. Pindar attained the highest perfection in the structure of strophes. The whole strophic system is to be seen in the tragic choral songs.

It is not possible to give definite rules for the division of rhythms into strophes. A correct feeling, sharpened by careful exercise, must judge here. A strophe must have a satisfactory close; where this is wanting, the strophe cannot possibly end. A strong interpunction occurs usually at the end of a strophe; yet there are exceptions; compare P. 1. ch. 11. p. 41.

With regard to the division of the single verses in the strophe, it is most important to ascertain the verse-endings. The indications of the verse-end are found, partly in the rhythm, partly in the metre, and partly in the subject.

The single verses of which a strophe is composed form either a single whole by themselves, and as such have their introduction, their principal rhythm and their close; or they arrange themselves as an introduction to a succeeding verse, or as a close to a preceding one. Such verses provided with their own introductions and closes for the most part occur in the more artful structure of the Aeolian and Lydian strophes; in the more simple Dorian strophe, sometimes the introduction is wanting, sometimes the close.

The following verses may serve as examples :
Pind. Olymp. IV. 1.

| eparch. | numer. primar. | clausula. |
|---------|----------------|-----------|
|---------|----------------|-----------|

Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντιόποδος Ζεῦ τεαὶ γὰρ
ὦραϊ.

Pind. Olymp. VIII. 1.

| eparch. | num. prim. | claus. |
|---------|------------|--------|
|---------|------------|--------|

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλυμπία.

Pind. Pyth. II. Epod. 5.

eparch. || ep. n. p. cl. || claus.
num. prim.

Θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς.

the hexapody). The Aeolian style delights particularly in the forcible collision of arses (antispastic composition); whence dochmii occur prefixed to other rhythms. The verses commonly begin with a rising rhythm; whence anacruses, iambic bases and anapaests frequently occur in the beginning. Resolutions of the arses are especially frequent.

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ὦραι.

Pind. Olymp. VIII. 1.

| eparch. | num. prim. | claus. |
|---------|------------|--------|
|---------|------------|--------|

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλυμπία.

Pind. Pyth. II. Epod. 5.

$\overline{\tau} \quad \overline{\nu} \quad \overline{\nu} \quad \overline{\nu} \quad || \quad \overline{\overline{x}} \quad \overline{\nu} \quad | \quad \overline{\nu} \quad \overline{\nu} \quad \overline{\nu} \quad | \quad \overline{\nu} \quad \overline{\nu} \quad || \quad \overline{\nu} \quad \overline{\nu} \quad \overline{\nu}$
 eparch. || ep. n. p. cl. || claus.
 num. prim.

Θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς.

as Aesch. Sept. 347.

‘ x - /
- - - - -

Πρὸς ἀνδρὸς δ’ ἀνὴρ δορὶ καίνεται.

(9) The anapaest, as Pind. Pyth. VI. 4.

‘ ‘ - - - - -

Χθονὸς ἀένναον προσοιχόμενοι.

(10) The anapaest with an iamb following :

- - - - - (Anap. logaoed. simplex simplic. iamb. ac.)

as Pind. Olymp. XIII. 5.

‘ ‘ x ‘ - - - - -

Πρόθυρον Ποτειδάως ἀγλαόκονρον.

(11) The cretic or the catalectic trochaic dipody, as Pind. Olymp. VIII. 21.

‘ ‘ - - - - -

Ἐνθα Σώτεια Διὸς ξένιον.

(12) The iambic dipody, as Eur. Med. 431.

‘ ‘ - - - - -

Σὺ δ’ ἐκ μὲν οἴκων πατρῶων ἐπλευσας.

(13) The dochmius, as Pind. Olymp. I. Ep. 4.

‘ ‘ ‘ ‘ - - - - -

Ποσειδᾶν, ἐπεὶ νιν καθαροῦ λέβητος ἔξελε Κλωθῶ.

(14) The trochaic dipody, as Pind. Olymp. VIII. 3.

‘ - - - - -

Ἐμπύροις τεκμαίρομενοι παραπειρῶνται Διὸς ἀργικεράνουν.

(15) The trochaic dipody with the anacrusis, as Pind. Olymp. VIII. 2.

‘ - - - - -

Δέσποιν’ ἀλαθείας ἵνα μάντιες ἄνδρες.

(16) The catalectic trochaic tripody, as Eur. Andr. 123.

‘ - - - - -

Τλαῖμον, ἀμφὶ λέκτρων διδύμων ἐπίκεινον.

Λόγον Ὀδυσσεός ἢ πάθεν διὰ τὸν ἀδυεπῇ γενέσθ' Ὅμηρον.

(3) Trochaic series :

— — — — —
trochee, ecbasis.

— — — — —
monom. troch. cat., cretic.

— — — — —
monom. troch. acat.

— — — — —
tripod. troch. cat.

— — — — —
tripod. troch. acat., ithyph.

— — — — —
dimet. troch. cat.

— — — — —
dimet. troch. acat.

Pind. Pyth. I. 2.

— — — — — x —
*Σύνδικον Μοισᾶν κτέανον τᾶς ἀκούει μὲν βάσις, ἀγλαΐας
ἀρχά.*

Olymp. V. 1.

x — — — — —
Τυηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκύν.

Olymp. XIII. Ep. 3.

— — — — —
Σὺν βοηλάτᾳ χάριτες διθυράμβφ.

Pyth. XI. Ep. 3.

— — — — —
Ἐν τῷ Θρασυδαῖος ἔμνασεν ἐστίαν.

Olymp. V. 3.

— — — — —
Ἀκαμαντίοπόδος ἔ' ἀπήνας δέκευ Ψαύμιός τε δῶρα.

Nem. I. Ep. 3.

— — — — —, — — — — —, — — — — —

Λαὸν ἵππαιχμον θαμὰ δὲ καὶ Ὀλυμπιάδων φύλλοις ἐλαιᾶν
χρυσείοις.

Isthm. I. Ep. 4.

---'---'---'---'---'---'---
Ἡ Καστορεῖφ ἡ Ἰολάον ἐναρμόξαι μιν ὕμνφ.

Besides these, other closes occur, although less frequently.

To the rhythmical indications, according to which each verse manifests itself as a whole or an essential part of a whole, must be added the metrical indications also,—the hiatus and anceps. Although the hiatus is a sure mark of the verse-end, yet those cases must be excepted in which the hiatus is permitted in the middle of the verse (P. I. ch. 8. p. 30). But if in longer strophic poems, as those of Pindar, even the allowed hiatuses occur frequently in one and the same place, the probability that there is a verse-end becomes very great. A single hiatus is sufficient in the tragic and comic poets to prove a verse-end, since they are more careful to avoid it than the lyric poets. In dactylic verses a short becomes sometimes long by the force of the arsis (P. II. ch. 2. p. 82); such a syllable, therefore, is not to be considered as an anceps.

The hiatus and anceps were frequently by later grammarians removed by the γ' or τ' *fulcrum*; when either occurs frequently in the same place, it is to be removed.

Asynartete verses, which belong only to a lower structure of rhythm, are not to be admitted in choral songs; in lyric poets, however, although very rarely, the hiatus occurs at the juncture of the series, as Pind. Isthm. I. 16.

---'---|---'---'---'---'---'---
Ἡ Καστορεῖφ ἡ Ἰολάον ἐναρμόξαι μιν ὕμνφ.

With every verse a word also must end, whence broken verses cannot be admitted. Apparent exceptions occur in series systematically repeated which, for this very reason, are not to be considered as verses. The separation of a verse in the juncture of a compound word is equally wrong.

Apostrophized words at the end of a verse, with few exceptions, as Pind. Olymp. III. 25.

Δὴ τότε ἐς γαῖαν πορεύειν θυμὸς ὤρμαιν'
Ἰστροῖαν νιν κ. τ. λ.

rest for the most part on incorrect readings. The elision, however, at the end of a series is not offensive in series systematically repeated. It is not considered well to close a verse with a word that belongs closely to the following; whence articles, prepositions, conjunctions, interjections occur but seldom at the end of a verse, as Soph. Trach. 1009.

*Ἦπταί μου, τοτοτοῖ. ἦδ' αὖθ' ἔρπει. πόθεν ἔστ', ὦ
Πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δή.*

Eur. Tro. d. 315.

*Ἐπεὶ σὺ, μᾶτερ, ἐπὶ δάκρυσι καὶ
Γόοισι τὸν θανόντα πατέρα πατρίδα τε.*

Soph. Phil. 184.

*Στικτῶν ἢ λασίων μετὰ
Θηρῶν, ἐν τ' ὀδύναις ὁμοῦ.*

Apparent exceptions occur in series systematically repeated, as Soph. Oed. Col. 684.

*Ἀρχαῖον στεφάνωμ', ὃ τε
Χρυσανγῆς κρόκος· οὐδ' αὖ-
πνοι κρῆναι μινύθουσιν.*

Eur. Troad. 193.

*Νεκύων ἀμενηρὸν ἄγαλμ', ἦ
Τὰν παρὰ προθύροις φνλακὰν κατέχουσ',
Ἦ παίδων θρέπτειρ', ἃ Τροίας.*

In the same manner a word belonging closely to the preceding should not commence a verse; here, too, single exceptions occur, as Pind. Isthm. VII. 10.

*Ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς
Γε Ταυτάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός.*

Nem. IV. 64.

*Ὅνυχας ὀξυτάτους ἀκμὰν
Τε δεινοτάτων σχάσαις ὀδόντων.*

The interpunction, also, and in scenic poems, the change of persons are frequently indications of a verse-end. The

Soph. Elec. 153.

Οὔτοι σοὶ μόννα, τέκνον

may be arranged in different ways, either as a dactylic rhythm:

----- tetramet. dactyl. cat. in syllab.
 or as an anapaestic rhythm:

----- dimet. anapaest. cat.
 or as a dochmius with an iamb prefixed:

 or lastly as two irrational cretics with an anacrusis prefixed:

 The latter has the most probability, inasmuch as 160 and 161 have also the same rhythm without the anacrusis:

**Ολβιος, ὃν ἄ κλεινά*
Γὰ ποτὲ Μυκίγναιων.

I. ANTISTROPHIC SONGS OF THE DORIAN LYRIC POETS.

The first Dorian lyric poets of note are Alcman, Stesichorus and Ibycus. Of their works we possess only fragments, in which the dactylic-anapaestic and trochaic-iambic rhythms prevail. For examples, we cite the following fragments:

Alcm. in Apoll. Lex. Hom. p. 407. Toll.

x / -----

 / -----

 x / -----

 / -----

' _ _ _ _ ' _ _ _ ' _ _
 ' x '
 _ _ _ _ _ _ _ _ _ _ _ _

Εὐδουσι δ' ὀρέων κορυφαί τε καὶ φάραγγες,
 Πρῶνές τε καὶ χαράδραι.
 Φῦλά θ' ἔρπετα θ' ὅσσα τρέφει μέλαινα γαῖα,
 Θῆρες ὄρεσκόφοί τε καὶ γένος μελισσῶν,
 Καὶ κνώδαλ' ἐν βένθεσσι πορφυρεῶς ἁλός.
 Εὐδουσι δ' οἰωνῶν φῦλα ταυπτερύγων.

Stesich. in Ath. XI. p. 469. E.

' _ _ _ _ _ _ _ _ _ _ _ _
 ' _ _ _ _ _ _ _ _ _ _
 ' ' _ _ _ _ _ _ _ _ _ _ _ _
 ' _ _ _ _ _ _ _ _ _ _
 ' _ _ _ _ _ _ _ _ _ _
 ' _ _ _ _ _ _ _ _ _ _
 ' _ _ _ _ _ _ _ _ _ _

Ἀέλιος δ' Ὑπεριονίδας δέπας ἐσκατέβαινε
 Χρύσειον, ὅφρα δι' ὠκεανοῖο
 Περάσας ἀφίκηθ' ἱεῖρας ποτὶ βένθεα νυκτὸς ἐρεμνᾶς,
 Ποτὶ ματέρα κουριδίαν τ' ἄλοχον
 Παῖδάς τε φίλους· ὁ δ' ἐς ἄλσος ἔβα
 Δάφναισι κατὰσκιον ποσσὶ παῖς Διός.

In Pindar's Epinicia, two principal styles may be distinguished; the Dorian and Aeolian. The Lydian holds the middle place between the two, approaching sometimes the Dorian and sometimes the Aeolian.

Among the undoubtedly Dorian strophes, Böckh classes Olymp. III; Pyth. I, III, IV, XII; Nem. I, IX, XI; Isthm. I, II, III, IV, V.

We take as an example Olymp. III. The elements of

these as of all the Dorian strophes are very simple. They consist here of grave trochaic measures and dactylic trimeters. The simplest trochaic element is the iambic anacrusis, which, however, here always appears as a long, V. 2, 3, 4. Then the trochaic element increases in the following gradations up to the trimet. acat. :

— — monom. cat. : V. 2, 4. Ep. 3.

monom. acat. : V. 1, 3. Epod. 2, 4.

$\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}\overset{\cdot}{-}$ dimet. cat.: Ep. 2.

dimet. acat.: Ep. 1.

trimet. acat. : V. 4, 5. Epod. 5.

The long *i* is everywhere used in the even places, except V. 14 and 26.

The dactylic element consists of

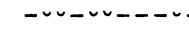
— — — — — trimet. cat. in syll.: V. 1, 2. Ep. 1, 4.

— — — — — trimet. cat. in disyll.: V. 1, 2, 3, 4. Ep. 2, 3, 4.

The closing thesis of the latter appears always as long.

The verses always end with the arsis, except the closing verse of the strophe and epode, which, on account of the close, ends with the thesis; but this also appears everywhere as long.

The theme of the whole lies in the first verse.

Str. 

Epod. — — — — —
 — — — — —
 — — — — —
 — — — — —
 — — — — —
 — — — — —

στρ. Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμφῳ θ'
 Ἑλένῃ

Κλεινὰν Ἀκράγαντα γεραίρων εὐχομαι,

Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσας, ἀκαμαντο-
 πόδων

Ἴππων ἄωτον. Μοῖσα δ' οὕτω τοι παρέστα μοι νεο-
 σίγαλον εὐρόντι τρόπον

Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ

ἀντ. Ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἐπι στέ-
 φανοι

Πράσσουντί με τοῦτο θεόδματον χρέος,

Φόρμυγγά τε ποικιλόγαρυν καὶ βοὰν αὐλῶν ἐπέων τε
 θέσειν

Αἰνησιδάμον παιδὶ συμμῖξαι προπόντως, ἃ τε Πίσσα
 με γεγωνεῖν· τὰς ἅπο

Θεύμοροι νίσουντ' ἐπ' ἀνθρώπους αἰοδαί,

ἔποδ. Ὡς τι, κραινῶν ἐφετμὰς Ἡρακλέος προτέρας,
 Ἀτρεκὴς Ἑλλανοδικὰς γλεφάρων Αἰτωλὸς ἀνὴρ ὑπό-
 θεν

Ἀμφὶ κόμαισι βάλη γλανκόχροα κόσμον ἐλαίας· τάν
 ποτε

Ἴστρον ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν Ἀμφιτρωνιάδας,
 Μνάμα τῶν Οὐλυμπίᾳ κάλλιστον ἄθλων.

Böckh finds an approximation to the Lydian in Olymp. VI, VII, VIII, X, XII; Pyth. IX; Nem. V, X.

As an example of a strophe thus modified, take Olymp. X. The elements are almost the same as above.

Trochaic Element.

- ' - - monom. cat. : Epod. 3.
 ' - - - monom. acat. : V. 1, 2, 3. Epod. 1, 3, 8.
 ' - - - - dimet. cat. : V. 5; Epod. 6, 7, 9.
 ' - - - - - dimet. acat. : V. 4, 6; Epod. 9.
 ' - - - - - - trimet. cat. : Epod. 4, 5.

In the even places, the short often stands, as V. 6; Epod. 4, 5, 6, 9. The trochaic arsis appears resolved Epod. 3.

Dactylic Element.

- ' - - - dimet. cat. in syll. : V. 3.
 ' - - - - dimet. cat. in disyll. : Epod. 8.
 ' - - - - - trimet. cat. in syll. : V. 2, 6. Epod. 3.
 ' - - - - - - trimet. cat. in disyll. : V. 1, 4. Epod. 1, 2, 7.

Besides the closing verse of the epode, several others also end here with the thesis, which sometimes also presents itself as a short. The collision of the arses in Ep. 3 and 9, is also to be observed.

The principal theme again is found in the first verse.

Str. ' - - - - ' - - - - -
 ' - - - - ' - - - -
 ' - - - - ' - - - -
 ' - - - - ' - - - - -

Τῶν Ἐπιξεφρυγίων Λοκρῶν γενεὰν ἀλέγων.
Ἐνθα συγκομᾶζατ', ἐγγνάσομαι
Μή μιν, ὦ Μοῖσαι, φηγόξενον στρατὸν
Μηδ' ἀπείρατον καλῶν.
Ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι· τὸ γὰρ
Ἐμφνὲς οὔτ' αἶθων ἀλώπηξ
Οὔτ' ἐρίβρομοι λέοντες διαλλάξαιτο ἦθος.

Böckh cites as undoubtedly Aeolic: Olymp. I, II; Pyth. II, V, VI, VII, VIII, XI; Nem. VII.

As an example take Olymp. I. The two principal elements of which the strophe is composed are light trochaic-iambic rhythms and dactylic-anapaestic series.

Trochaic-iambic Element.

Trochaic Rhythms.

x

-v monopod., basis: V. 1, 4. Ep. 2, 6.

-v- dipod. cat., cretic: V. 2, 7, 9 (twice), 10; Epod. 3, 4, 6, 7.

-v-v- tripod. cat.: V. 6, 10; Epod. 1 (twice), 2, 5, 6.

-v-v-v tripod. acat.: Epod. 3.

-v-v-v-v tetrapod. cat.: V. 3, 5, 11.

-v-v-v-v-v tetrapod. acat.: V. 7.

-v-v-v-v-v-v hexapod. acat.: V. 6.

Iambic Rhythms.

The iambic anacrusis: Epod 6.

-v monop., iambic basis: V. 1, 2, 9, 10, 11; Epod. 1, 2, 4, 7.

-v-v-v-v-v-v hexap.: V. 8.

Dactylic-anapaestic Element.

Dactylic Rhythms.

— — — dimet. cat. in syll.: choriamb: V. 6, 7; Ep. 2, 3, 5.

— — — dimet. cat. in disyll. : V. 1, 4; Epod. 4.

— — — — — tetramet. cat. in disyll. : V. 2.

— — — — dactyl. log. simpl. dupl. troch. cat.: V. 1.
Epod. 1, 6, 7.

— — — — — dactyl. log. simp. dupl. troch. acat. : Epod. 4.

Anapaestic Rhythms.

— dimet. cat.: Epod. 5.

The more frequent resolutions of the trochaic and iambic arsis in V. 2, 6, 8, 9, 10, 11. Epod. 1, 2, 6, are to be noted; the strong collision of the arses in V. 1, 2, 6, 7, 9, 10, 11. Ep. 1, 2, 3, 4, 5, 6, 7.

Str.

Epod.

στρ. Ἄριστον μὲν ὕδωρ, ὃ δὲ χρυσὸς αἰθόμενον πῦρ
 Ἄτε διαπρέπει νυκτὶ μέγαντος ἕξοχα πλούτου·
 Εἰ δ' ἄεθλα γάρυεν
 Ἐλδεαι, φίλον ἦτορ,
 Μηκέθ' ἄλιον σκόπει
 Ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαιντὸν ἄστρον ἐρήμας
 δι' αἰθέρος·
 Μηδ' Ὀλυμπίας ἀγῶνα φέρτερον ἀνδράσομεν·
 Ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
 Σοφῶν μητίεσι, κελαδεῖν
 Κρόνου παῖδ', ἐς ἀφνέαν ἰκομένους
 Μάκαιραν Ἰέρωνος ἐστίαν,
 ἀντ. Θεμιστεῖον ὃς ἀμφέπει σκάπτῳ ἐν πολυμάλῳ
 Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετῶν ἀπο πασῶν·
 Ἀγλαΐζεται δὲ καὶ

Μουσικᾶς ἐν ᾧ τῳ,
 Οἷα παίζομεν φίλαν
 Ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρ-
 μιγγα πασσάλων
 Λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερεινίκον χάρις
 Νόον ὑπὸ γλυκντάταις ἔθηκε φροντίσιν,
 Ὅτε παρ' Ἀλφεῶ σὺτό δέμας
 Ἀκέντητον ἐν δρόμοισι παρέχων,
 Κρατεῖ δὲ προσέμιξε δεσπότην,

ἐπὺδ. Συρακόσιον ἵπποχάρμαν βασιλῆα. λάμπει δέ οἱ κλέος
 Ἐν εὐάνορι Ἀνδρῶν Πέλοπος ἀποικία·
 Τοῦ μεγασθενὲς ἐράσσατο γαῖάοχος
 Ποσειδᾶν, ἐπεὶ νιν καθαροῦ λέβητος ἔξελε Κλωθῶ
 Ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
 Ἡ θαύματα πολλὰ, καὶ πού τι καὶ βροτῶν φάτιν ὑπὲρ
 τὸν ἀλαθῆ λόγον
 Δεδαυδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

Of a mixed character are Olymp. IX, XI; Nem. III, VI.
 Take as an example Nem. III.

Trochaic-iambic Element.

The iambic anacrusis: V. 1, 4, 5, 6; Ep. 2.

x

— ~ monop. troch., basis: V. 3, 4, 5; Ep. 2, 3, 4.

/'

— ~ — dipod. cat.: V. 1, 2, 4, 7; Ep. 2, 5.

/'

— ~ ~ — dipod. acat.: V. 6, 7; Ep. 1.

/'

— ~ ~ ~ — tripod. cat.: V. 2, 3; Ep. 4.

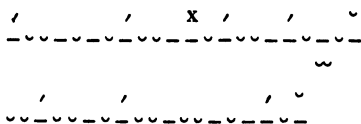
/'

— ~ ~ ~ ~ — tripod. acat.: V. 2, 5, 8; Ep. 2.

Dactylic-anapaestic Element.

/'

— ~ ~ — dimet. cat. in syll.: V. 1, 5; Ep. 3, 4.



στρ. ὦ πότνια Μοῖσα, μάτερ' ἀμετέρα, λίσσομαι,
 Τὰν πολυξέναν ἐν ἱερομηνία Νεμεάδι
 Ἴκεο Δωρίδα νᾶσον Αἴγιναν, ὕδατι γάρ
 Μέροντ' ἐπ' Ἀσωπίῳ μελιγαρύων τέκτονες
 Κώμων νεανίαι, σέθεν ὅπα μαιόμενοι.
 Διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλον·
 Ἀθλονικία δὲ μαλίστ' αἰοιδᾶν φιλεῖ,
 Στεφάνων ἀρετᾶν τε δεξιωτάταν ὁπαδόν.

ἀντ. Τᾷς ἀφθονίαν ὅπαζε μήτιος ἀμᾶς ἄπο·
 Ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ,
 Δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ μιν ὁάροις
 Ἀνρά τε κοινάσομαι. χαρίεντα δ' ἔξει πόνον
 Χώρας ἄγαλμα, Μυρμιδόνες ἵνα πρότεροι
 ὦικησαν, ὧν παλαίφατον ἀγορὰν
 Οὐκ ἐλεγχέεσσιν Ἀριστοκλείδας τεὰν
 Ἑμίανε κατ' αἶσαν ἐν περισθeneῖ μαλαχθεῖς

ἐπ. Παγκρατίου στόλῳ· καματωδέων δὲ πλαγᾶν
 Ἄκος ὑγερὸν ἐν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον
 φέρει.
 Εἰ δ' ἐὼν καλὸς ἔρδων τ' εἰκότα μορφᾷ
 Ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνευσ· οὐ-
 κέτι πρόσω
 Ἀβράταν ἄλα κίονων ὑπὲρ Ἡρακλέος περᾶν εὐμαρές.

The Lydian, which occupies a middle place between the Aeolian and Dorian, sometimes approaches the latter, as Nem. VIII; sometimes the former, as Olymp. IV, V, XIII, XIV.; Pyth. X. Nem. II, IV.; Isthm. VI, VII.

Take as examples Nem. VIII. and Olymp. V.

Nem. VIII. is composed of trochaic-iambic and dactylic-anapaestic elements.

The iambic anacrusis, as a long: Ep. 1, 4.

—v—v— tripod. cat.: Ep. 4.

— — — — — tripod. anap. cat.: V. 4.

[illegible]

Λάϊμος δασσῶν σταδίων καὶ πατρὸς Μέγα Νεμειῶν
ἀγάλμα.

Σὺν θεῷ γάρ τοι φυνενθεὺς ὄλβος ἀνθρώποισι παρμο-
νώτερος.

Olymp. V.

Trochaic Element.

x

-- monop., basis: V. 1, 2; Ep. 1, 2.

‘

-- dipod. cat., cret.: V. 1, 3; Ep. 2.

‘

-- tripod. ac., ithyph.: V. 2, 3; Ep. 1, 2.

Dactylic-anapaestic Element.

‘

-- dimet. cat. in syll.: V. 1.

‘

-- tetram. cat. in syll.: V. 2; Ep. 2.

‘

-- tetr. cat. in disyll.: Ep. 1.

‘

-- dact. log. simpl. dupl. troch. cat.: V. 1.

‘

-- anap. log. dupl. simpl. iamb. ac.: V. 3.

Str.

x

x

‘

Ep.

x

x

στρ. Ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄσπετον γλυκὺν
Τῶν Οὐλύμπια, Ὀκεανοῦ θύγατερ, καρδίᾳ γελανεῖ
Ἀκαμαντόποδός τ’ ἀπήνεας δέκεν Ψαύμιός τε δῶρα,
27

στρ. β' ' - υ - υ - υ -
 ' - υ - υ - υ -
 ' - υ - υ - υ -
 ' υ
 - υ -
 ' - υ - υ - υ -
 ' - υ - υ - υ -
 ' - υ - υ - υ -
 ~
 ' - υ - υ - υ -
 ' - υ - υ - υ -

στρ. α'. *Νῦν καταστροφαὶ νέων θεσμίων,
 Εἰ κρατήσῃ δίκᾳ τε καὶ βλάβᾳ
 Τοῦδε μητροκτόνου.
 Πάντας ἤδη τόδ' ἔργον εὐχερείᾳ συναρμόσει βρο-
 τούς.*

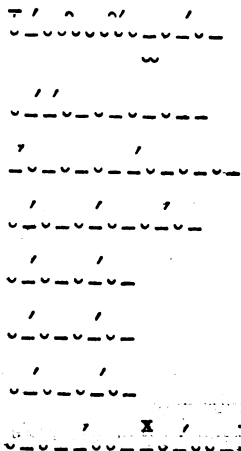
*Πολλὰ δ' ἔνυμα παιδότροτα
 Πάθεα προσμένει τοκεῦσιν, μετὰ τ' αὐθις ἐν χρόνῳ.*

ἀντ. α'. *Οὔτε γὰρ βροτοσκοπῶν μαινάδων
 Τῶνδ' ἐφέρψει κότος τις ἐργμάτων.
 Πάντ' ἐφήσω μόρον.
 Πεύσεται δ' ἄλλος ἄλλοθεν, προφρωνῶν τὰ τῶν πέ-
 λας κακὰ*

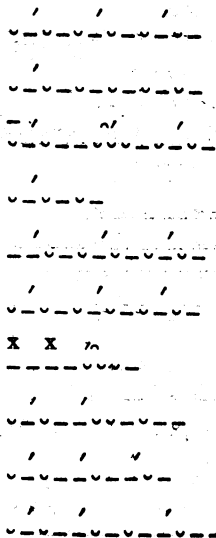
*Λήξιν ὑπόδοσιν τε μόχθων
 Οὐκέτ' οὐ βέβαια· τλάμων δὲ μάταια παρηγορεῖ.*

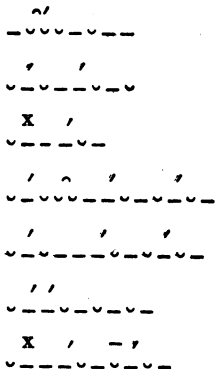
στρ. β'. *Μηδὲ τις κικλησκέτω
 Ξυμφορᾷ τετυμμένος,
 Τοῦτ' ἔπος θροοῦμενος,
 ὦ δίκᾳ,*

στρ. β.



ἐπφδ.





- στρ. α'. Ἰαλτὸς ἐκ δόμων ἔβην
 Χοὰς προπομπὸς ὀξύχειρὶ σὺν κτύπῳ.
 Πρέπει παρῆς φοινίους ἀμυγμοῖς
 Ὀνυχὸς ἄλοκι νεοτόμῳ.
 Δι' αἰῶνος δ' ἠγμοῖσι βόσκεται κέαρ.
 Λινοφθόροι δ' ὑφασμάτων
 Λακίδες ἔφλαδον ὑπ' ἄλγεσιν,
 Πρόστερνοι στολμοὶ πέπλων ἀγέλαστοις
 Ξυμφοραῖς πεπληγμένων.
- ἀντ. α'. Τορὸς γὰρ ὀρθόθριξ φόβος,
 Δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον
 Πνέων, ἁωρόνυκτον ἀμβόαμα
 Μυχόθεν ἔλακε περὶ φόβῳ,
 Γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.
 Κριταί τε τῶνδ' ὀνειράτων
 Θεόθεν ἔλακον ὑπέγγνοι
 Μέμφεσθαι τοὺς γᾶς νέρθεν περιθύμως
 Τοῖς κτανούσι τ' ἐγκοτεῖν.
- στρ. β'. Τοιάνδε χάριν ἄχαριν, ἀπότροπον κακῶν,
 Ἵὸ γαῖα μαῖα, μωμένα μ' ἰάλλει

Δύσθεος γυνά. φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν
 Τί γὰρ λύτρον πεσόντος αἵματος πέδῃ ;
 Ἰὼ πανοιζὺς ἐστία,
 Ἰὼ κατασκαφαὶ δόμων.
 Ἀνῆλοι, βροτοστυγεῖς
 Δνόφοι καλύπτουσι δόμους δεσποτῶν θανάτοισι.

ἀντ. β'. Σέβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρῖν,
 Δι' ὧτων φρενός τε δαμίας περαῖνον,
 Νῦν ἀφίσταται. φοβεῖται δέ τις. τὸ δ' εὐτυχεῖν
 Τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.
 Ῥοπή δ' ἐπισκοπεῖ δίκας
 Ταχεῖα, τοῖς μὲν ἐν φάει,
 Τὰ δ' ἐν μεταιχμίῳ σκότου
 Μένει χρονίζοντα βρύει· τοὺς δ' ἄκραντος ἔχει νύξ.

ἐπφδ. Δι' αἷματ' ἐκποθένθ' ὑπὸ χθονὸς τροφῷ
 Τίτας φόνος πέπηγεν, οὐ διαρρόνδαν.
 Ἄτῃ διαλγῆς* διαφέρει τὸν αἷτιον
 Παναρκέτας νόσον.
 Οἷγοντι δ' οὔτι νυμφικῶν ἐδωλίων
 Ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
 Βαίνοντες τὸν χερομνῶ
 Φόνον καθαίροντες ἰοῦσαν ἄτην.
 Ἐμοὶ δ', ἀνάγκαν γὰρ ἀμφίπτωλιν
 Θεοὶ προσήνεγκαν. ἐκ γὰρ οἴκων πατρῶων
 Δούλιον ἐς ἄγον αἴσαν,
 Δίκαια καὶ μὴ δίκαια,
 Πρέποντ' ἀρχαῖς βίου,
 Βία φερομένων αἰνέσαι, πικρὸν φρενῶν
 Στύγος κρατούσῃ. δακρύνω δ' ὑφ' εἰμάτων
 Ματαίοισι δεσποτῶν τύχαις,
 Κρυφαίοις πένθεσιν παχρονμένη.

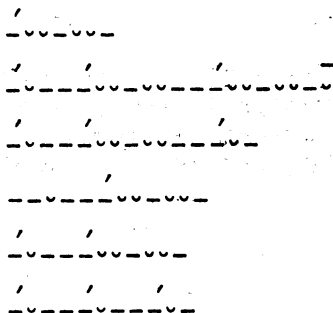
* Vulg. διαλγῆς ἄτη.

II. Dactylic-anapaestic Choral Songs.

(a) *Strophes of a dactylic principal rhythm.*

(α) Rational Dactyls.

Aesch. Prom. 887—893; 894—900 (Dorian mood).

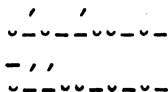


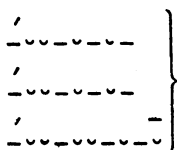
στρ. Ἦ σοφὸς ἢ σοφὸς, ὅς
 Πρῶτος ἐν γνώμα τόδ' ἐβάστασε καὶ γλώσσα διεμυθο-
 λόγησεν,
 Ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ
 Καὶ μήτε τῶν πλούτῳ διαθρυπτομένων
 Μήτε τῶν γέννα μεγαλυνομένων
 Ὅττα χερνήταν ἐραστεῦσαι γάμων.

ἀντ. Μήποτε μήποτε μ', ὦ
 - - Μοῖραι λεχέων Διὸς ἐννάτιον ἰδοῖσθε πέλου-
 σαν·
 Μηδὲ πλαθείην γαμέτα τινὶ τῶν ἐξ οὐρανό.
 Ταρβῶ γὰρ ἀστεργάνορα παρθενίαν
 Εἰσορῶσ' Ἰοῦς μέγα δαπτομέναν
 Δυσπλάνοις Ἥρας ἀλατείαις πόνον.

(β) Logaedic Dactyls.

Soph. Elec. 1058—1069; 1070—1081.

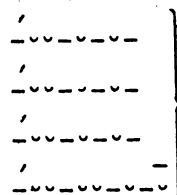




X /
-----v-v-v-

X /
-----v-v-v-

X - /
-v-v-v-v-



στρ.

Τί τοὺς ἄνωθεν φρονιμωτάτους
Οἰωνοὺς ἐσορώμενοι τροφᾶς
Κηδομένους ἀφ' ὧν τε βλά-
στωσιν ἀφ' ὧν τ' ὄνασιν εὖ-
ρωσι, τάδ' οὐκ ἐπ' ἴσας τελοῦμεν ;
Ἀλλ' οὐ τὰν Διὸς ἀστραπαὴν
Καὶ τὰν οὐρανίαν Θέμιν,
Δαρὸν οὐκ ἀπόνητοι.

ὦ χθονία βροτοῖσι φά-
μα, κατὰ μοι βόασον οἰκ-
τρὰν ὅπα τοῖς ἐνερθ' Ἀτρεΐ-
δαις, ἀχόρευτα φέρουσ' ὀγείδη·

ἀντ.

Ὅτι σφιν ἤδη τὰ μὲν ἐν δόμων
Νοσεῖ, — τὰ δὲ πρὸς τέκνων διαπλῆ
Φύλοπις οὐκ ἔτ' ἐξισού-
ται φιλοτασίῳ διαί-

τρα. πρόδοτος δὲ μόνα σαλεύει
 Ἥλέκτρα, τὸν αἰεὶ πατρὸς
 Δειλαία στενάχονσ', ὅπως
 Ἀ πάνδυρτος ἀηδὼν,
 Οὔτε τι τοῦ θανεῖν προμη-
 θῆς τό τε μὴ βλέπειν ἐτοι-
 μα διδύμαν ἐλοῦσ' Ἐρι-
 νύν. τίς ἂν εὐπατρὶς ὥδε βλάστοι;

(b) *Strophes of an anapaestic principal rhythm.*

Aesch. Prom. 545—552; 553—560.

'— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —

σιρ. Φέρ' ὅπως ἄχαρις
 Χάρις, ὦ φίλος, εἰπὲ, ποῦ τίς ἀλκά;
 Τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης
 Ὀλιγοδρανίαν ἄικινν,
 Ἰσόνειρον, ἧ τὸ φωτῶν
 Ἀλαὸν — — γένος ἐμπεποδισμένον;
 Οὔποτε τὰν Διὸς ἀρμονίαν θνατῶν παρεξίασι βουλαί.
 ἀντ. Ἐμαθον τάδε σὰς
 Προσιδοῦσ' ὁλοὰς τύχας, Προμηθεῦ.
 Τὸ διαμφίδιον δέ μοι μέλος προσέπτα

Τόδ' ἐκεῖνό θ' ὅτ' ἀμφὶ λουτρὰ
 Καὶ λέχος σὸν ὑμεναῖον
 Ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον
 Ἐδνοῖς ἄγαγες Ἡσιόνα πειθὼν δάμαρτα κοινόλεκτρον.

III. Cretic Choral Songs.

Aesch. Eum. 321—333; 334—346.



στρ. Μᾶτερ ἃ μ' ἔτικτες, ὦ μᾶτερ,
 Νῦξ, ἀλαοῖσι καὶ δεδορκόσιν ποιναῖν,
 Κλυθ'· ὁ Λατοῦς γὰρ ἱνὴς μ' ἄτιμον τίθησιν,
 Τόνδ' ἀφαιρούμενος πτωῖκα, ματρῶν ἄγρισμα κύριον
 φόνου.

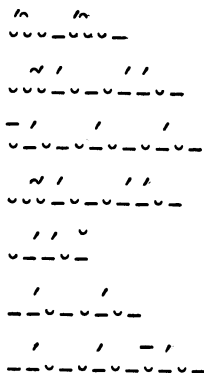
Ἐπὶ δὲ τῷ τεθυμένῳ
 Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
 Ὕμνος ἐξ Ἐρινύων
 Λέσμιος φρενῶν, ἀφόρμικτος, ἀνὸνὰ βροτοῖς.

ἀντ. Τοῦτο γὰρ λάχος διανταῖα
 Μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν, θνατῶν
 Τοῖσιν ἀντουργαίαι ξυμπέσωσιν μάταιοι,
 Τοῖς ὁμαρτεῖν, ὅφρ' ἂν γᾶν ἐπέλθῃ. θανὼν δ' οὐκ
 ἄγαν ἐλεύθερος.

Ἐπὶ δὲ τῷ τεθυμένῳ
 Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
 Ὕμνος ἐξ Ἑρινύων
 Δέσμιος φρενῶν, ἀφόρμικτος, ἀνὸν ἀ βροτοῖς.

Dochmii:

Soph. Elec. 1384—1390; 1391—1397.



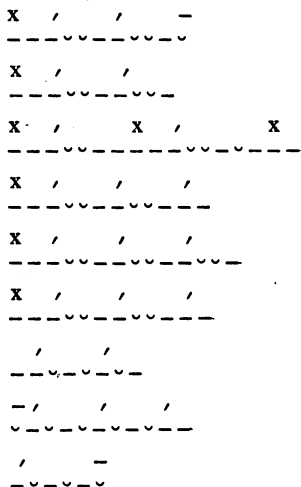
στρ. Ἴδεθ' ὅπη προνέμεται
 Τὸ δυσέριστον αἶμα φουσῶν Ἄρης.
 Βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
 Μετάδρομοι κακῶν πανουρηγημάτων
 Ἄφνικτοι κύνες,
 Ὅσ' οὐ μακρὰν ἔτ' ἀμμένει
 Τοῦμὸν φρενῶν ὄνειρον αἰωρούμενον.

ἀντ. Παράγεται γὰρ ἐνέρων
 Δολιόπους ἀρωγὸς εἴσω στέγας,
 Ἀρχαϊόπλουτα πατρὸς εἰς ἐδῶλια,
 Νεοκόνητον αἶμα χειροῖν ἔχων·
 Ὁ Μαίης δὲ παῖς
 Ἐρμῆς σφ' ἄγει δόλον σκότῳ
 Κρύψας πρὸς αὐτὸ τέρμα, κοῦκ ἔτ' ἀμμένει.

IV. Choriambic-ionic Choral Songs.

(a) *Strophes of a choriambic principal rhythm.*

Soph. Ant. 944—954; 955—965.

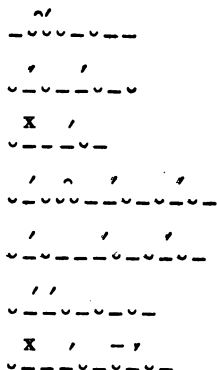


στρ. Ἐτλα καὶ Δανάας οὐράνιον φῶς
 Ἀλλάξαι δέμας ἐν χαλκοδέτοις
 Αὐλαῖς κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·
 Καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
 Καὶ Ζηρὸς ταμιεύεσκε γονὰς χρυσορόντους.
 Ἀλλ' ἄ μοιριδία τις δύναισι δεινά·
 Οὐτ' ἂν νιν ὄμβρος οὐτ' Ἄρης,
 Οὐ πύργος, οὐχ ἀλίπτυποι κελαιναὶ
 Νᾶες ἐκφύγοιεν.

ἀντ. Ζεύχθη δ' ὄξυχόλοις παῖς ὁ Δρύαντος,
 Ἡδωνῶν βασιλεὺς, κερτομίοις
 Ὀργαῖς, ἐκ Διονύσου πετρώδει κατάφρακτος ἐν δεσμῷ.
 Οὐτῶ τᾶς μαρίας δεινὸν ἀποστάζει
 Ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μαρίαίς
 Ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

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[illegible][illegible]



στρ. α'. Ἰαλτὸς ἐκ δόμων ἔβην
 Χοᾶς προπομπὸς ὀξύχειρ σὺν κτύφῳ.
 Πρέπει παρῆς φοινίοις ἀμυγμοῖς
 Ὀνυχὸς ἄλοκι νεοτόμφῳ.
 Δι' αἰῶνος δ' ἠγμοῖσι βόσκεται κέαρ.
 Λινοφθόροι δ' ὑφασμάτων
 Λακίδες ἐφλαδον ὑπ' ἄλγεσιν,
 Πρόστερνοι στολμοὶ πέπλων ἀγελάστοις
 Ξυμφοραῖς πεπληγμένων.

ἀντ. α'. Τορὸς γὰρ ὀρθόθριξ φόβος,
 Δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον
 Πνέων, ἁωρόνυκτον ἀμβόαμα
 Μυχόθεν ἔλακε περὶ φόβῳ,
 Γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.
 Κριταί τε τῶνδ' ὀνειράτων
 Θεόθεν ἔλακον ὑπέγγωνι
 Μέμφεσθαι τοὺς γὰρ νέρθεν περιθύμως
 Τοῖς κτανοῦσί τ' ἐγκοτεῖν.

στρ. β'. Τοιάνδε χάριν ἄχαριν, ἀπότροπον κακῶν,
 Ἰὼ γαῖα μαῖα, μοιμένα μ' ἰάλλει

Δύσθεος γυνά. φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν
 Τί γὰρ λῦτρον πεσόντος αἵματος πέδω ;
 Ἰὼ πανοιζὺς ἐστία,
 Ἰὼ κατασκαφαὶ δόμων.
 Ἀνήλιοι, βροτοστυγεῖς
 Δνόφοι καλύπτουσι δόμους δεσποτῶν θανάτοισι.

ἀντ. β'. Σέβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρῶν,
 Δι' ὧτων φρενός τε δαμίας περαῖνον,
 Νῦν ἀφίσταται. φοβεῖται δέ τις. τὸ δ' εὐτυχεῖν
 Τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλεόν.
 Ῥοπή δ' ἐπισκοπεῖ δίκας
 Ταχεῖα, τοῖς μὲν ἐν φάει,
 Τὰ δ' ἐν μεταχιμῇ σκότου
 Μένει χρονίζοντα βρῦει· τὸν δ' ἄκραντος ἔχει νύξ.

ἐπφδ. Δι' αἷματ' ἐκποθένδ' ὑπὸ χθονὸς τροφοῦ
 Τίτας φόνος πέπηγεν, σὺ διαβρόνδαν.
 Ἄτη διαλγῆς* διαφέρει τὸν αἵτιον
 Παναρκέτας νόσον.
 Οἴγοντι δ' οὔτι νυμφικῶν ἐδωλίων
 Ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
 Βαίνοντες τὸν χερομνηῖ
 Φόνον καθαίροντες ἰοῦσαν ἄτην.
 Ἐμοὶ δ', ἀνάγκαν γὰρ ἀμφίπτωλιν
 Θεοὶ προσήνεγκαν. ἐκ γὰρ οἴκων πατρῶων
 Δούλιον ἐσᾶγον αἴσαν,
 Δίκαια καὶ μὴ δίκαια,
 Πρέποντ' ἀρχαῖς βίον,
 Βίᾳ φερομένων αἰνέσαι, πικρὸν φρενῶν
 Στύγος κρατούσῃ. δακρύω δ' ὑφ' εἰμάτων
 Ματαίοισι δεσποτῶν τύχαις,
 Κρυφαίοις πένθεσιν παχνομένη.

* Vulg. διαλγῆς ἄτη.

II. Dactylic-anapaestic Choral Songs.

(a) *Strophes of a dactylic principal rhythm.*

(α) Rational Dactyls.

Aesch. Prom. 887—893; 894—900 (Dorian mood).

'— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —
 '— — — — —

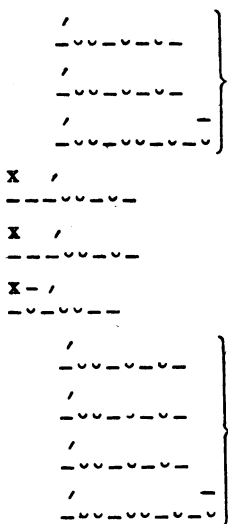
στρ. Ἦ σοφὸς ἢ σοφὸς, ὃς
 Πρῶτος ἐν γνώμῃ τόδ' ἐβάστασε καὶ γλώσσαι διεμυθο-
 λόγησεν,
 Ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ
 Καὶ μήτε τῶν πλοῦτων διαθρυπτομένων
 Μήτε τῶν γέννα μεγαλυνομένων
 Ὅντα χερνήταν ἐραστεῦσαι γάμων.

ἀντ. Μήποτε μήποτε μ', ὦ
 — — Μοῖραι λεχέων Διὸς ἐνάντιον ἰδοῖσθε πέλου-
 σαν·
 Μηδὲ πλαθεῖν γαμέτα τινὶ τῶν ἐξ οὐρανό.
 Ταρβῶ γὰρ ἀστεργάνορα παρθενία
 Εἰσορῶσ' Ἴους μέγα δαπτομέναν
 Δυσπλάνοις Ἥρας ἀλατρίαις πόρων.

(β) Logaedic Dactyls.

Soph. Elec. 1058—1069; 1070—1081.

'— — — — —
 '— — — — —
 '— — — — —



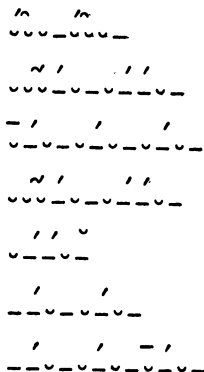
στρ. Τί τοὺς ἄνωθεν φρονιμοτάτους
 Οἰωνοὺς ἐσορώμενοι τροφᾶς
 Κηδομένους ἀφ' ὧν τε βλά-
 στωσιν ἀφ' ὧν τ' ὄνασιν εὖ-
 ρωσι, τὰδ' οὐκ ἐπ' ἴσας τελοῦμεν ;
 Ἀλλ' οὐ τὰν Διὸς ἀστραπαὴν
 Καὶ τὰν οὐρανίαν Θέμιν,
 Δαρὸν οὐκ ἀπόνητοι.
 ὦ χθονία βροτοῖσι φά-
 μα, κατὰ μοι βόασον οἰκ-
 τρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-
 δαις, ἀχόρεντα φέρονσ' ὀγείδῃ·

ἀντ. Ὅτι σφῖν ἤδη τὰ μὲν ἐν δόμῳ
 Νοσεῖ, — τὰ δὲ πρὸς τέκνων διπλῇ
 Φύλοπις οὐκ ἔτ' ἐξισού-
 ται φιλοτασίῳ διαί-

Ἐπὶ δὲ τῷ τεθυμένῳ
 Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
 Ὕμνος ἐξ Ἑρινύων
 Δέσμιος φρενῶν, ἀφόρμικτος, ἀνὸνὰ βροτοῖς.

Dochmii:

Soph. Elec. 1384—1390; 1391—1397.



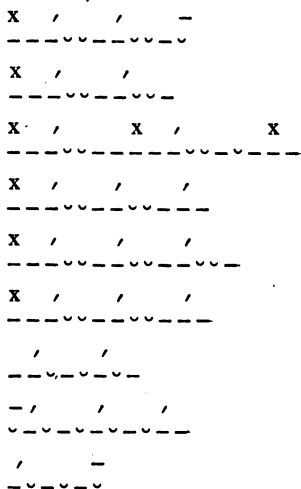
στρ. Ἴδεθ' ὅπῃ προνέμεται
 Τὸ δυσέριστον αἶμα φνυσῶν Ἄρης.
 Βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
 Μετάδρομοι κακῶν πανουργημάτων
 Ἄφνκτοι κύνες,
 Ὅσ' οὐ μακρὰν ἔτ' ἀμμένει
 Τοῦμὸν φρενῶν ὄνειρον αἰωρούμενον.

ἀντ. Παράγεται γὰρ ἐνέρων
 Δολιόπους ἀργὸς εἰσω στέγας,
 Ἀρχαίοπλοντα πατρὸς εἰς ἐδῶλια,
 Νεοκένητον αἶμα χειροῖν ἔχων·
 Ὁ Μαίης δὲ παῖς
 Ἐρμῆς σφ' ἄγει δόλον σκότῳ
 Κρύψας πρὸς αὐτὸ τέρμα, κούκ' ἔτ' ἀμμένει.

IV. Choriambic-ionic Choral Songs.

(a) *Strophes of a choriambic principal rhythm.*

Soph. Ant. 944—954; 955—965.



στρ. Ἐτλα καὶ Δανάας οὐράνιον φῶς
 Ἀλλάξαι δέμας ἐν χαλκοδέτοις
 Ἀύλαις· κρυπτομένα δ' ἐν τυμβήρῃ θαλάμῳ κατεζεύχθη
 Καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
 Καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορούτους.
 Ἀλλ' ἄ μοιριδία τις δύναισι δεινά·
 Οὐτ' ἄν νιν ὄμβρος οὐτ' Ἄρης,
 Οὐ πύργος, οὐχ ἀλίκτυποι κελαινὰ
 Νᾶες ἐκφύγοιεν.

ἀντ. Ζεύχθη δ' ὄζυχόλοις παῖς ὁ Ἀρύαντος,
 Ἥδωνῶν βασιλεὺς, κερτομίῳις
 Ὅργαις, ἐκ Διονύσου πετρώδει κατάφρακτος ἐν δεσμῷ.
 Οὐτὼ τᾶς μανίας δεινὸν ἀποστάζει
 Ἀνθηρόν τε μένος. κείνος ἐπέγνω μανίας
 Ψάνων τὸν θεὸν ἐν κερτομίῳις γλώσσαις.

Πάνεσκε μὲν γὰρ ἐνθέους
 Γυναῖκας εὐϊόν τε πῦρ, φιλαύλους τ'
 Ἡρέθιζε Μούσας.

Glyconics.

Original form.

Soph. Oed. R. 1186—1195; 1196—1203.

— /
 — — — — —
 x / x /
 — — — — —
 — /
 — — — — —
 x /
 — — — — —
 x — /
 — — — — —
 x /
 — — — — —
 x /
 — — — — —
 —
 x /
 — — — — —
 —
 x — /
 — — — — —
 — /
 — — — — —
 ~

στρ. Ἰὼ γενεαὶ βροτῶν
 Ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.
 Τίς γὰρ, τίς ἀνὴρ πλεόν
 Τᾶς εὐδαιμονίας φέρει
 Ἦ τοσοῦτον ὅσον δοκεῖν
 Καὶ δόξαντ' ἀποκλῖναι;
 Τὸ σὸν τοι παράδειγμ' ἔχων,
 Τὸν σὸν δαίμονα, τὸν σὸν, ὦ.

Τλᾶμον Οἰδιπόδα, βροτῶν
Οὐδένα μακαρίζω.

ἀντ. Ὅστις καθ' ὑπερβολὰν
Τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,
Ὡ Ζεῦ, κατὰ μὲν φθίσας
Τὰν γαμψώνυχα παρθένον
Χρησμοφδόν· θανάτων δ' ἐμᾶ
Χώρα πύργος ἀνέστα·
Ἐξ οὗ καὶ τὰ μέγιστ' ἐτι-
μάθης, ταῖς μεγάλαισιν ἐν
Θήβαισιν ἀνάσσω.

Polyschematist forms.

Eur. Iph. Aul. 543—557; 558—572.

X^h /
uuu-uu-uu-

X^h /
uuu-uu-uu-

X /
-----uu-
v

, X /
u-----uu-

~ X /
uuu-uu-uu-

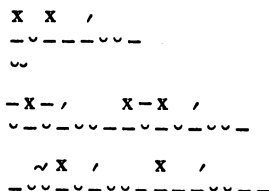
X^h X- /
uuu-uu-uu-

X X- /
-----uu-uu-

X^h X /
uuu-----uu-

X^h X- /
uuu-uu-uu-

X^h X /
uuu-uu-uu-



στρ. *Μάκαρες οἱ μετρίας θεοῦ
Μετά τε σωφροσύνας μετέ-
σχον λέκτρων Ἀφροδίτας,*

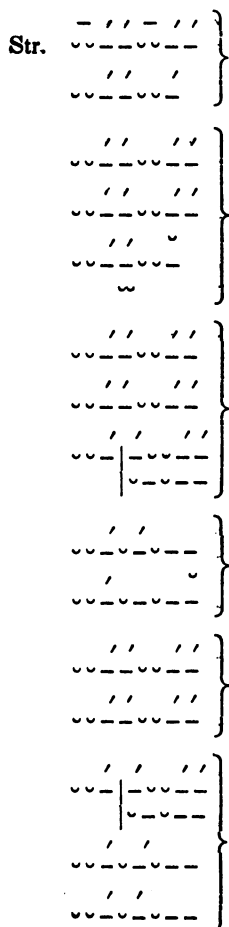
*Γαλανεία χρησάμενοι
Μαινομένων οἷστρον, ὅθι δὴ
Λίδυμ' Ἔρως ὁ χρυσοκόμας
Τόξ' ἐντείνεται χαρίτων
Τὸ μὲν ἐπ' εὐαίῳσι πότμῳ,
Τὸ δ' ἐπὶ συγχύσει βιοτᾶς.
Ἀπενέπω νιν ἀμετέρων,
Κύπρι καλλίστα, θαλάμων,
Εἴη δέ μοι μετρία μὲν χάρις, πόθοι δ' ὅσιοι,
Καὶ μετέχομι τᾶς Ἀφροδίτας, πολλὰν δ' ἀποθείμαν.*

ἀντ. *Διάφοροι δὲ φύσεις βροτῶν,
Διάτροποι δὲ τρόποις. ὁ δ' ὀρ-
θὸς ἐσθλὸν σαφεὲς αἰεῖ.*

*Τροφαί θ' αἱ παιδευόμεναι
Μέγα φέρουσιν εἰς ἀρετὰν,
Τό τε γὰρ αἰδεῖσθαι σοφία,
Τὰν τ' ἐξαλλάσσουσιν ἔχει
Χάριν ὑπὸ γνώμας ἐσορᾶν
Τὸ δέον, ἔνθα δόξα φέρει
Κλέος ἀγήρατον βιοτῇ.
Μέγα τι θηρεύειν ἀρετὰν,
Γυναιξὶν μὲν κατὰ Κύπριν κρυπτὰν, ἐν ἀνδράσι δ' αὖ
Κόσμος ἐνὼν ὁ μυριοπληθὴς μείζω πόλιν αὔξει.*

(b) *Strophes of an Ionic principal rhythm.*

Eur. Bacch. 519—537; 538—555: 556—575.

Str. 

Γένος ἐκφύς τε δράκοντός
Ποτε Πενθεύς, δν' Ἐχίων
Ἐφύτενσε χθόνιος,

Ἀγριωπὸν τέρας, σὺ φῶ-
τα βροτεῖον, φόνιον δ' ὡς-
τε γίγαντ' ἀντίπαλον θεοῖς,

Ὅς ἐμ' ἐν βρόχοισι τὰν τοῦ
Βρομίον τάχα ξυνάψει,

Τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-
ματος ἤδη θιασώταν

Σκοτίαις κρυπτὸν ἐν εἰρκταῖς.
Ἐσορᾷς τὰδ', ὦ Διὸς παῖ
Διόνυσε, σοὺς προφήτας

Ἐν ἀμίλλαισιν ἀνάγκας ;
Μόλε χρυσῶπα τινάσσων
Ἀνὰ θύρσον κατ' Ὀλυμπον.
Φονίου δ' ἀνδρὸς ὕβριν κατάσχεις.

ἐπωδ. Πόθι Νύσας ἄρα τὰς θη-
ροτρόφον θυρσοφορεῖς

Θιάσους, ὦ Διόνυσ', ἦ
Κορυφαῖς Κωρυκίαις ;

Τάχα δ' ἐν τοῖς πολυδένδρεσ-
σιν Ὀλύμπου θαλάμοις, ἐν-
θα ποτ' Ὀρφεὺς κιθαρίζων

Σύναγεν δένδρεα Μούσαις,
Σύναγεν θήρας ἀγρώτας.
μάκαρ ὦ Πιερία,

Σέβεται σ' Εὖϊος, ἥξει
Τε χορεύσων ἅμα βακχεύ-
μασι, τόν τ' ἁκνυρόαν

Διαβὰς Ἄξιον εἰλισ-
 σομένας μαινάδας ἄξει,
 Λυδῖαν τε τὸν εὐδαιμονίας
 Βροτοῖς ὀλβοδόταν,
 Πατέρα τε, τὸν ἔκλυον
 Εὐπιπον χώραν ὕδασιν
 Καλλίστοισι λιπαίνειν.

The *μονοδαίαι* or *τὰ ἀπὸ σκηπῆς* occur most frequently in the later tragedy. They are generally antistrophic, as Aesch. Prom. 574—588; 593—608. Eur. Orest. 960—970; 971—981; 982—1010.

The *χορμοί* and *χομματικά* are likewise sometimes antistrophic, sometimes not. The antistrophic commatic songs usually correspond with much art, and the single verses are equally divided between the persons and chorus. As an example take Aesch. Agam. 1072 sqq.

- I. Cassandra. *στρ. α'.*
- A. Chorus. 2 trim. iamb.
- I. Cassandra. *ἀντ. α'.*
- A. Chorus. 2. trim. iamb.
- II. Cassandra. *στρ. β'.*
- B. Chorus. 2 trim. iamb.
- II. Cassandra. *ἀντ. β'.*
- B. Chorus. 2 trim. iamb.
- III. Cassandra. *στρ. γ'.*
- C. Chorus. 2 trim. iamb.
- III. Cassandra. *ἀντ. γ'.*
- C. Chorus. 2 trim. iamb.
- IV. Cassandra. *στρ. δ'.*
- D. Chorus. 2 trim. iamb.
- IV. Cassandra. *ἀντ. δ'.*
- D. Chorus. 2 trim. iamb.
- V. Cassandra. *στρ. ε'.*
- E. Chorus. 2 trim. iamb.
- F. *μεσοστρ. α'.*
- V. Cassandra. *ἀντ. ε'.*
- E. Chorus. 2 trim. iamb.
- F. *μεσαντ. α'.*
- VI. Cassandra. *στρ. ζ'.*
- G. Chorus. *μεσοστρ. β'.*

- VI. Cassandra. ἀντ. ε'.
- G. Chorus. μεσαντ. β'.
- VII. Cassandra. στρ. ζ'.
- H. Chorus. μεσοστρ. γ'.
- VII. Cassandra. ἀντ. ζ'.
- H. Chorus. μεσαντ. γ'.

As an example of a commatic song between the persons of the play without the chorus take Eur. *Androm.* 502—544.

I. Andromache. $\begin{array}{c} \text{x} \quad / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \text{---} / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \text{---} / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \quad / \\ \text{x} \text{---} / \\ \text{x} \text{---} / \end{array}} \right\} \text{στρ. α'.$

A. Molossus. $\begin{array}{c} \text{x} \text{---} / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \sim \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \text{---} / \\ \text{x} \sim \end{array}} \right\} \text{στρ. β'.$

II. Andromache. $\begin{array}{c} \text{x} \text{---} / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \quad / \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \text{---} / \\ \text{x} \quad / \end{array}} \right\} \text{στρ. γ'.$

B. Molossus. $\begin{array}{c} \text{---} \text{---} \\ \text{x} \sim / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \sim / \end{array}} \right\}$

III. Andromache. $\begin{array}{c} \text{x} \text{---} / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \quad / \\ \text{---} \text{---} \text{---} \text{---} \\ \text{x} \sim / \\ \text{---} \text{---} \text{---} \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \text{---} / \\ \text{x} \quad / \\ \text{x} \sim / \end{array}} \right\} \text{στρ. δ'.$

C. Molossus. $\begin{array}{c} \text{x} \quad / \\ \text{---} \text{---} \text{---} \text{---} \text{---} \\ \text{x} \quad / \\ \text{---} \text{---} \text{---} \text{---} \end{array} \left. \vphantom{\begin{array}{c} \text{x} \quad / \\ \text{x} \quad / \end{array}} \right\}$

II. Menelaus. Anapaests.

I. Andromache.

A. Molossus.

στρ. ε'.

ἀντ. α'.

ἀντ. β'.

| | | |
|--------------------------|---|-----------------|
| II. Andromache. | } | <i>ἀντ.</i> γ'. |
| B. Molossus. | | |
| III. Andromache. | } | <i>ἀντ.</i> δ'. |
| C. Molossus. | | |
| II. Menelaus. Anapaests. | | <i>ἀντ.</i> ε'. |

As an example of a still more elaborate correspondence take Aesch. Choeph. 306—478.

- I. Chorus. Anapaest.
 A. Orestes. *στρο.* α'.
 II. Chorus. *στρο.* β'.
 II. Electra. *ἀντ.* α'.
- III. Chorus. Anapaest.
 B. Orestes. *στρο.* γ'.
 II. Chorus. *ἀντ.* β'.
 II. Electra. *ἀντ.* γ'.
- IV. Chorus. Anapaest.
 C. Electra. *στρο.* δ'.
 V. Chorus. *στρο.* ε'.
 C. Orestes. *ἀντ.* δ'.
- VI. Chorus. Anapaest.
 D. Electra. *στρο.* ζ'.
 V. Chorus. *ἀντ.* ε'.
 D. Orestes. *ἀντ.* ζ'.
 VII. Chorus.* *στρο.* ζ'.
- E. Orestes. *στρο.* η'.
 C. Electra. *ἀντ.* η'.
 VII. Chorus. *ἀντ.* ζ'.
- F. Orestes.
 H. Electra. } *στρο.* θ'.
 VIII. Chorus. }
- F. Orestes.
 H. Electra. } *ἀντ.* θ'.
 VIII. Chorus. }
- IX. Chorus. *στρο.* ι'.
 IX. Chorus. *ἀντ.* ι'.
 X. Chorus. Anapaest.

* According to Lachmann (de chor. syst. p. 112), Electra has commonly the *στρο.* ζ' and *ἀντ.* ζ'.

The whole system of the strophes is, therefore, the following :

anap. $\alpha' \beta' \alpha'$ anap. $\gamma' \beta' \gamma'$ anap. $\delta' \epsilon' \delta'$ anap. $\varsigma' \epsilon' \varsigma' \zeta'$
 $\eta' \eta' \zeta' \theta' \theta' \iota' \iota'$ anap.

The *parabasis* was a peculiarity of the ancient comedy. It was an insertion in the play which interrupted the attention and in which the poet spoke through the chorus to the spectators. The parabasis was not a necessary part of comedy; it might, therefore, be altogether wanting, as is the case in the *Ecclesiazousae*, *Lysistrata*, and *Plutus* of Aristophanes. On the other hand, a comedy might have more than one parabasis. A complete parabasis consisted of the following parts :

(1) of the *χομμάτιον*, which comprised a few verses only, which sometimes were of the same kind as those of the following part ;

(2) of the *παράβασις*, in its stricter signification. It consists always of verses by the line, most frequently of anapaestic tetrameters, but never of iambic trimeters ;

(3) of the *μακρόν* or *πνίγος*, usually a short anapaestic system which was recited quickly ;

(4) of the strophe, *στροφή* or *ὥδή*, of melic composition ;

(5) of the *ἐπιρρόημα*, consisting of several verses repeated by the line, usually of trochaic tetrameters ;

(6) of the *ἀντίστροφος* or *ἀντὶὥδή*, corresponding to the *στροφή* or *ὥδή* ;

(7) of the *ἀντεπίρρόημα*, corresponding to the *ἐπιρρόημα*.

Except the *στροφή* and *ἀντίστροφος*, which were sung by the chorus, the leader of the chorus recited the other parts of the parabasis.

Examples of parabases are :

Arist. Nub. 510—626.

I. *χομμάτιον* 510—517.

II. *παράβασις* 517—562 (metr. Eupolideum).

III. *μακρόν* wanting.

IV. *στροφή* 563—574.

V. *ἐπιρρόημα* 575—594 (tetrametr. troch. cat.)

VI. *ἀντίστροφος* 595—606.

VII. *ἀντεπίρρόημα* 607—626.

Nub. 1115—1130. II. *παράβασις* (tetrametr. troch. cat.)

Equit. 493—610.

I. *χομμάτιον* 498—506. (2 syst. anap.)

- II. *παράβασις* 507—546 (vers. Aristoph.)
 III. *μακρόν* 547—550. (system. anap.)
 IV. *στροφή* 551—564.
 V. *ἐπίδῳγμα* 565—580 (tetram. troch. cat.)
 VI. *ἀντίστροφος* 581—594.
 VII. *ἀντεπίδῳγμα* 595—610.
 Equit. 1263—1315.
 IV. *στροφή* 1263—1264.
 V. *ἐπίδῳγμα* 1265—1289 (tetram. troch. cat.)
 VI. *ἀντίστροφος* 1290—1291.
 VII. *ἀντεπίδῳγμα* 1292—1315.
 Av. 676—800.
 I. *χομμάτιον* 676—684.
 II. *παράβασις* 685—722 (vers. Aristoph.)
 III. *μακρόν* 723—736 (syst. anap.)
 IV. *στροφή* 737—752.
 V. *ἐπίδῳγμα* 753—768. (tetram. troch. cat.)
 VI. *ἀντίστροφος* 769—784.
 VII. *ἀντεπίδῳγμα* 785—800.
 Vesp. 1009—1121.
 I. *χομμάτιον* 1009—1014.
 II. *παράβασις* 1015—1050 (vers. Arist.)
 III. *μακρόν* 1051—1059 (syst. anap.)
 IV. *στροφή* 1060—1070.
 V. *ἐπίδῳγμα* 1071—1091 (tetr. troch. cat.)
 VI. *ἀντίστροφος* 1092—1100.
 VII. *ἀντεπίδῳγμα* 1101—1121.
 Acharn. 626—718.
 I. *χομμάτιον* 626—627 } vers. Aristoph.
 II. *παράβασις* 628—658 }
 III. *μακρόν* 659—664 (system. anap.)
 IV. *στροφή* 665—675.
 V. *ἐπίδῳγμα* 676—691 (tetram. troch. cat.)
 VI. *ἀντίστροφος* 692—702.
 VII. *ἀντεπίδῳγμα* 703—718.
 Ran. 675—737.
 IV. *στροφή* 675—685.
 V. *ἐπίδῳγμα* 686—705 (tetram. troch. cat.)
 VI. *ἀντίστροφος* 706—716.
 VII. *ἀντεπίδῳγμα* 717—737.
 Pac. 729—818.
 I. *χομμάτιον* 729—733 } Vers. Arist.
 II. *παράβασις* 734—764 }

- III. μακρόν 765—774 (syst. anap.)
 IV. στροφή 775—796.
 VII. ἀντίστροφος 797—818.
 Pac. 1127—1190.
 IV. στροφή 1127—1139.
 V. ἐπίρρημα 1140—1158 (16 tetr. tr. cat.; syst. troch.)
 VI. ἀντίστροφος 1159—1171.
 VII. ἀντεπίρρημα 1172—1190.
 Thesmoph. 785—845.
 II. παράβασις 785—813 (Vers. Aristoph.)
 III. μακρόν 814—829 (syst. anap.)
 V. ἐπίρρημα 830—845.

With the Roman comic writers, the prologue supplied the place of the parabasis. Yet Plautus has twice, *Curcul.* IV. 1. *Cistell.* I. 3, a kind of parabasis, since in the former the *choragus* addresses the spectators in catalectic trochaic tetrameters, in the latter *Auzilium* does the same in senarii.

The exact correspondence which we find in the melic parts of the drama sometimes is transferred also to the dialogue. The individual persons often speak in single verses, as *Soph. Elec.* 384—414; or in half verses, as *Soph. Oed. R.* 625—629. *Eur. Orest.* 774—798; or in pairs of verses, as *Soph. Oed. R.* 108—131; or in such a manner, that the first person speaks in one, the second in two verses: *Aesch. Prom.* 39—81. *Soph. Oed. R.* 99—107.

B. Free Choral Songs.

The free choral songs (συστήματα ἀπολελυμένα) consist of changing rhythms, which never return in the same order of sequence. This kind of composition was peculiar to the later dithyramb of Philoxenus, Timotheus and Telestes, and was also employed in the drama, particularly in the commatic songs; for stasima are never composed in this way. To the variety of the rhythms, the variety of the moods also corresponded, so that in the same song the Dorian, Phrygian and Lydian might alternate.

Among the ἀπολελυμένα the grammarians have erroneously classed the ἀστροφα, so called, single exclamations and sentences, which, bound to no definite rhythm, sometimes preceded or followed or interrupted the speeches or songs. To these belonged the ἐπιφωνήματα, as φεῦ, ἰώ, αἰ, οἶμοι, etc.; the ἐφύμνια and μεσύννια, as ἦ ἦ Παιάν, ὦ δι-θύραμβε, and in Sappho:

Ἵψοι δὴ τὸ μέλαθρον [Ἵμῆναον], αἰείρατε τέκτονες ἄνδρες
[Ἵμῆναον].

Γαμβρός ἐρχεται ἴσος Ἄρηϊ.

Lastly the ἐπιφθεγματικά, which often embraced whole sentences, as in Bacchylides :

Ἦ καλὸς Θεόκριτος, οὐ μῶντος ἀνθρώπων ἐρᾶς.

Σὺ δ' ἐν χιτῶνι μόνῃ παρὰ τὴν φίλην γυναιῖκα φεύγεις.

The genuine free songs, which form an independent whole, are either of such a sort that they form a whole of one or more strophes (μονόστροφα: A; ἐτερόστροφα: AB; ἀλλοιόστροφα or πολυστρόφα: ABCD . . .), or that the song is of itself an existing indivisible whole, which transcends the ordinary measure of a strophe (ἄτμητα). The strophes of which a σύστημα ἀπολελυμένον is composed, are sometimes more, sometimes less like each other in rhythmical character (παρομοιόστροφα, ἀνομοιόστροφα). The resemblance occurs most frequently at the beginning or end of the strophes.

As examples of this kind of composition, the following passages may serve :

Telest. Fragm. Dithyr. Argo in Ath. XIV. p. 617 F. 626 C.

Ὅν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ
Δρυμοῖς ὀρείοις ὄργανον
Δίαν Ἀθήναν
Δυσόφθαλμον αἰσχος ἐκφοβηθεῖσαν
Ἀΰθις ἐκ χερῶν βαλεῖν
Νυμφαγενεῖ χειροκτύπῳ
Φηρὶ Μαρσύᾳ κλέος.
Τί γάρ νιν εὐηράτιο κάλλεος,
Ὅξυς ἔρωσ ἐτειρεν ;
Ἄ γὰρ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε
Κλωθῶ ;

Eur. Herc. fur. 1017—1041.

Ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα
Τότε μὲν περισσώτατος καὶ ἄριστος
Ἑλλάδι τῶν Λαλαοῦ παίδων .

Τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά.
 Τάλασι διογενεῖ κόρῳ μονοτέκνου Πρόκνης
 Φόνον ἔγω λέξαι θνύμενον μούσαις·
 Σὺ δὲ τέκνα τρίγονα τεκόμενος, ὦ δαΐε,
 Λυσσάδι συγκατειργάσω μοῖρα.

Ἐς τίνα στεναγμὸν
 Ἥγούνῃ φθιτῶν φθάνῃ ἢ τὸν Ἄϊδα χορὸν ἀχήσω ;
 Φεῦ φεῦ· ἴδεσθε, διάνδιχα κληῖθρα
 Κλίνεται ὑπιπύλων δόμων.
 ὦμοι· ἴδεσθε τὰ τέκνα πρὸ πατρὸς
 Ἄθλια κείμενα δυστάνου,

Εὐδοντος ὕπνον δεινὸν ἐκποδὼν φόνου.
 Περί δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων
 Ἐρείσμαθ' Ἡράκλειον ἀμφὶ δέμας τάδε λαΐνοις
 Ἀνημμέν' ἀμφὶ κίοσιν οἴκων.

Ὁ δ', ὥς τις ὄρνις ἄπτερον καταστένων
 Ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ,
 Πικρὰν διώκων ἤλυσιν. πάρεσθ' ὅδε.

The first three divisions end with the ecbasis.
 Soph. Philoct. 1169—1217.

Φ. Πάλιν πάλιν παλαιὸν ἄλγῃ μ' ἐπέμνασας, ὦ λῶστε
 Τῶν πρὶν ἐντόπων,
 Τί μ' ὄλεσας ; τί μ' εἰργασαι ;

X. Τί τοῦτ' ἔλεξας ;

Φ. Εἰ σὺ τὰν ἐμοὶ στυγεράν
 Τρωάδα γαῖάν μ' ἤλπισας ἄξειν.

X. Τόδε γὰρ νοῶ κράτιστον.

Φ. Ἀπό νῦν με λείπετ' ἥδη.

X. Φίλα μοι, φίλα ταῦτα παρήγγειλας, ἐκόντι τε
 πράσσειν.

Ἴωμεν Ἴωμεν

Ναὸς ἱν' ἡμῶν τέτακται.

- Φ. Μῆ, πρὸς ἀραϊὸν Διὸς, ἔλθης, ἱκετεύω.
 Χ. Μετρίαζε.
 Φ. ὦ ξένοι, μείνατε, πρὸς θεῶν.
 Χ. Τί θροεῖς ;
 Φ. Αἰαῖ αἰαῖ, δαίμων δαίμων.
 Ἀπόλωλ' ὁ τάλας·
 ὦ πούς πούς, τί σ' ἔτ' ἐν βίῳ
 Τεύξω τῷ μετόπιν τάλας ;
 ὦ ξένοι, ἔλθετ' ἐπήλυδες αὐθις.
 Χ. Τί ῥέζοντες ἀλλοκότῳ
 Γνώμα τῶν πάρος, ὧν προὔφαινες ;
 Φ. Οὔτοι νεμεσητὸν, ἀλύοντα χειμερίῳ
 Λύπα καὶ παρὰ νοῦν θροεῖν.
 Χ. Βᾶθί νη, ὦ τάλαν, ὥς σε κελεύομεν.
 Φ. Οὐδέποτ' οὐδέποτ', ἴσθι τόδ' ἔμπεδον,
 Οὐδ' εἰ πυρφόρος ἀστεροπητῆς
 Βρονταῖς ἀνγαῖς μ' εἰσι φλογίζων.
 Ἐρῶέτω Ἴλιον, οἳ θ' ὑπ' ἐκείνῳ
 Πάντες ὅσοι τόδ' ἔτλασαν ἐμοῦ ποδὸς
 Ἄρθρον ἀπῶσαι.
 Ἀλλ', ὦ ξένοι, ἐν γέ μοι εὐχος ὀρεξατε.
 Χ. Ποῖον ἐρεῖς τόδ' ἔπος ;
 Φ. Ξίφος, εἴ ποθεν,
 Ἥ γένυν, ἥ βελέων τι, προπέμψατε.
 Χ. Ὡς τίνα ῥέξης παλάμαν ποτέ ;
 Φ. Κρατ' ἀπὸ πάντα καὶ ἄρθρα τέμω χειρί.
 Φονᾶ φονᾶ νόος ἦδη.
 Χ. Τί ποτε ;
 Φ. Πατέρα ματεύων
 Χ. Ποῖ γὰρ ;
 Φ. Ἐς Αἶδου

- X. Οὐ γάρ ἐστ' ἐν φάει γ' ἔτι,
 ὦ πόλις ὦ πόλις πατρία,
 Πῶς ἂν εἰσίδοιμι σ' ἄθλιός γ' ἀνὴρ,
 Ὅς γε σὰν λιπὼν ἱερὰν λιβάδ' ἐχθροῖς
 Ἔβαν Δαναοῖς ἀρωγός· ἔτ' οὐδὲν εἰμι.

The choruses of the Roman tragic poet Seneca are for the most part the *συστήματα μετρικὰ ἄτακτα*, so called, that is, composed of well known and ordinary verses and half verses, which, however, do not correspond to each other antistrophically.

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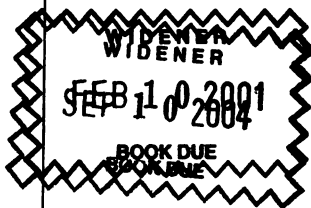
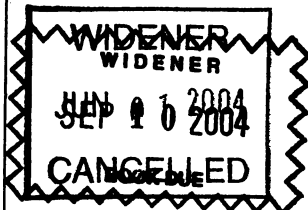
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